

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 61.—No. 15.

SATURDAY, APRIL 14, 1883.

PRICE { 4d. Unstamped.  
6d. Stamped.

**CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,**  
April 14, at 3.10. The programme will include Overture, *Euryanthe* (Weber); Symphony, "Harold in Italy" (Berlioz); Adagio from String Quintet in G minor (Mozart); Slavonian Dances, first set (Dvorak). Vocalist—Miss Mary Davies. Solo Viola—Mr Krause. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

**MR CHARLES DAVISON** begs to announce that he has resumed his Pianoforte Teaching. All communications to be addressed to 3, Craven Street, Charing Cross, W.

**ROYAL ITALIAN OPERA.**—Madame CHRISTINE NILSSON begs to announce that Notice on her behalf has been given to the Royal Italian Opera Company, requiring the EFFACEMENT from their PROSPECTUS for the ensuing Season of their statement that an Engagement has been made with her.

**MRS LAMBORN COCK'S ORCHESTRAL CONCERT,**  
with FULL CHOIR.—First performance in London of "THE PASSIONS" (poetry by COLLINS), set to Music by ALICE MARY SMITH (Mrs MEADOWS WHITE), at ST JAMES'S HALL, MONDAY Evening, April 30, at Eight o'clock.

**VOCALISTS**—Miss SANTLEY, Miss MARIAN MCKENZIE, Miss HILDA WILSON, Mr EDWARD LLOYD, and Mr SANTLEY.

**VIOLIN**—Signor SARASATE, who will play, with Orchestra, Raff's Suite, and Spanish Dances with Pianoforte Accompaniment.

**PIANOFORTE**—Mr W. G. CUSINS, who will play W. S. Bennett's Fourth Concerto, HARP—Mr JOHN THOMAS.

**THE CHOIR** will sing a new Part-Song by Ciro Pinsuti. The Orchestra will be selected from the Philharmonic Band. Conductor—Mr W. G. CUSINS. At the Pianoforte—Signor PINSUTI and Mr T. PETTIT. Tickets, 10s. 6d., 7s., 5s., 2s. 6d., 1s., to be had of Mrs LAMBORN COCK, 15, New Cavendish Street, Portland Place; of Mr Austin, St James's Hall, and at all the principal Music Warehouses and Libraries.

**SCHUBERT SOCIETY.** President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Seventeenth Season, 1883. The SECOND CONCERT (R. Schumann's Vocal and Instrumental Compositions forming first part of the Programme), THURSDAY Evening, April 19th, at St JAMES'S HALL. Full Prospectus is Now Ready, and may be had on application to

H. G. HOPPER, Hon. Sec.

**LONDON CONSERVATOIRE OF MUSIC.**—Principal—Mr LANSDOWNE COTTELL.

The Directors invite attention to the recent extension and increased accommodation, residential and otherwise.

Fees from Two Guineas per term, residential from Fourteen Guineas, inclusive of the Musical and Fine Art Lectures.

Free Tuition is awarded to talented young artists unable to pay fees by fund granted for this purpose.

Prospectus (one stamp), Hon. Sec., 6, Tavistock Square.

**WANTED,** a First Class PIANO TUNER (German or English). Permanent situation and good salary. A practical Pianoforte Maker preferred, who understands Regulating and Repairing, &c., thoroughly. No other need apply. C. BECHSTEIN, 445, Oxford Street, W.

**PIANOFORTE and MUSIC BUSINESS,** in a leading West End thoroughfare for DISPOSAL. Well Established. Good Tuning Lodge, and capable of great extension. Greater part of rent let off. For particulars apply to Messrs F. ALLAN GOULD & Co., Musical Agents, 53, New Bond Street, London, N.

**HARMONY NOTES.** Compiled by E. M. BOWLES. Price One Shilling.

"The modest title of this little book will scarcely perhaps sufficiently indicate its value."—*Musical Times*.

"A great deal of information as to what is generally called Thorough Bass is presented in a concise form, as well as the principles of Harmony."—*Orchestra*. LAMBORN COCK, 23, Holles Street, Oxford Street, London, W.

**THEATRE ROYAL, DRURY LANE.**—Lessee and Manager—AUGUSTUS HARRIS.

**CARL ROSA OPERA COMPANY.**

**FAUST,** THIS MORNING (SATURDAY), April 14, at Two o'clock.—MARGUERITE, Mme MARIE ROZE. Last Week but one of the Opera Season.

**TROVATORE,** THIS EVENING (SATURDAY), April 14.—Mme VALLERIA as LEONORA. Last Week but one of the Opera Season.

**COLOMBA.**—MONDAY next, April 16, Third Performance.—Mme ALWINA VALLERIA as COLOMBA. Last Week of the Opera Season.

**COLOMBA.**—MONDAY next. Written by FRANCIS HUEFFER. Music by A. C. MACKENZIE, and founded on PROSPER MERIMEE's celebrated Novel, "Colomba," the companion story of his famous work, "Carmen."

**COLOMBA.**—"Melody of the most beautiful character, accompanied in the most delicate and tender manner."—*The Daily Telegraph*.

**COLOMBA.**—"A work which can hold its own beside any opera of the past decade."—*Full Mail Gazette*.

**COLOMBA.**—"A great amount of that individual character which, for want of a more perfect term, is called genius. The scoring is masterly throughout, and as the voices are treated tenderly and considerably, the pleasure to the hearer is proportionately great."—*Morning Post*.

**COLOMBA.**—"A success at once pronounced and decisive. From the striking orchestral prelude (encored) to the magnificent finale."—*Chronicle*.

**ESMERALDA,** TUESDAY, April 17; **FIDELIO,** WEDNESDAY, April 18; **ESMERALDA,** THURSDAY, April 19; **COLOMBA,** FRIDAY, April 20; **COLOMBA,** SATURDAY Morning next, at Two; **MIGNON,** SATURDAY Evening. Last Week of the Opera Season.

**YOUTH,** on SATURDAY, April 28, with the most powerful Company in London. Mmes Sophie Eyre, Fanny Enson, Fanny Brough, Agnes Thomas, A. Coleridge, Addie Grey, and Lydia Foote; Messrs Herbert Standing, John Ryder, Harry Nicholls, Harry Jackson, F. Charles, A. Estcourt, M. T. Quinton, A. L. Baron, and Augustus Harris. With New Scenery and Effects.—THEATRE ROYAL, DRURY LANE.

JUST PUBLISHED, in Three Keys, to suit all Voices.  
2s. nett.

**CHARLES SALAMAN'S HEBREW LOVE-SONG.**

THE HEBREW TEXT, A.D. 1200, TRANSLITERATED AND TRANSLATED.  
Sung by

SOPRANOS, CONTRALTOS, TENORS, & BASSES.

"The vigorous, melodious, and passionate music is admirable, and is in every way worthy of the author and of the theme."—*Morning Post*.

"A very beautiful, very original song."—*St James's Gazette*.

"This song will take its place amongst the novelties of the season."—*Graphic*.

STANLEY LUCAS, WEBER & CO., 84, NEW BOND STREET.

"WHEN THE WIND BLOWS IN FROM THE SEA."

**MISS FUSSELLE** and Miss **AMY CARTER** will sing HENRY SMART's admired Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Mme Sainton-Dolby's Vocal Academy Concert, at Steinway Hall, on Thursday Morning next, April 19th.

**EPPING FOREST.** This charming new song by LEONARD GAUTIER will be sung by Mlle JULIETTE PIEMONTE, at the Victoria Hall, on April 19th.

**DON'T TELL ME, LOVE.** This new Song by P. VON TUGGINER will be sung by Mr LEONARD GAUTIER, at the Victoria Hall, on April 19th.

**VICTOIRE.** This Grand "Galop Militaire" will be played by Mr JAS. BROADBENT, at the Victoria Hall, on April 19th.

**BORD'S PIANOS ON SALE,** with 25 per cent. discount for cash, or 15s. per month (second-hand 10s. 6d. per month) on the Three Years Hire System.—Lists free of C. SEILES & Co., 42, Southampton Row, Holborn. Pianos exchanged.

ESTABLISHED 1851.  
**BIRKBECK BANK,**  
 SOUTHAMPTON BUILDINGS, CHANCERY LANE.

**CURRENT ACCOUNTS** opened according to the usual practice of other Bankers, and Interest allowed on the minimum Monthly Balances when not drawn below £25. No commission charged for keeping Accounts, unless under exceptional circumstances.

The Bank also receives money on Deposit at **THREE PER CENT INTEREST**, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks, Shares, and Annuities.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSROFT, Manager.

**THE BIRKBECK BUILDING SOCIETY'S** Annual Receipts exceed **FIVE MILLIONS.**

**HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH,** with immediate possession and no Rent to pay. Apply at the Office of the BIRKBECK BUILDING SOCIETY.

**HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH,** with immediate possession, either for Building or Gardening purposes. Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSROFT, Manager.

Southampton Buildings, Chancery Lane.

**MR VAL NICHOLSON** is now free to accept **ENGAGEMENTS** for Concerts, and for Violin or Accompanying Lessons. Address—50, Gloucester Crescent, Regent's Park, N.W.

**SIR JULIUS BENEDICT'S "CARNIVAL OF VENICE"**  
**WELLINGTON GUERNSEY'S "OH BUY MY FLOWERS."**

**MADAME CARRIE REEVES** will sing **SIR JULIUS BENEDICT'S** Variations on the "CARNIVAL OF VENICE" and **WELLINGTON GUERNSEY'S** popular Song, "OH, BUY MY FLOWERS," at the Manor Rooms, Hackney, on April 19th.

"**LISCHEN AND FRITZCHEN.**"

**OFFENBACH'S** Operetta, "**LISCHEN AND FRITZCHEN**," will be performed at the Dramatic School of Art, on Tuesday, May 1st, under the Direction of **MR JOHN CROSS.** Lischen, Miss H. Baker; Fritzchen, Mr E. Luxmoore Marshall.

"**MY SWEETHEART WHEN A BOY.**"

**MR JOHN CROSS** will sing **WILFORD MORGAN'S** popular Song, "MY SWEETHEART WHEN A BOY," at Neumeyer Hall, on Wednesday, April 18th.

"**THE MESSAGE.**"

**MR JOHN CROSS** will sing **BLUMENTHAL'S** fine Song, "THE MESSAGE," at the Concert of the Queen's Gate Club, Kensington Town Hall, May 3rd.

**NEW SONG BY J. L. HATTON.**

**THE GOOD SHIP ROVER.** Words by "WETSTAR."  
 Music by J. L. HATTON. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**RICORDI'S CHEAP EDITIONS.**—The celebrated and cheapest Vocal Edition of Complete Operas, in large 8vo, from engraved plates, containing 35 operas, is just increased by—

**BELISARIO (DONIZETTI)** ... .. net 3s.  
**BRAVO (MERCADANTE)** .. .. . " 3s.  
**GIURAMENTO (MERCADANTE)** .. .. . " 3s.  
**DITTO for PIANOFORTE SOLO,** containing 36 Operas, is just increased by **DON PASQUALE (DONIZETTI)** ... .. net 1s.

**THE PIANIST'S LIBRARY.**—The Large 8vo Edition (from engraved plates) of the Pianoforte Collection **L'ARTE ANTICA E MODERNA** (The Ancient and Modern Art), containing **SIXTEEN VOLUMES**, is just increased by a volume of the best compositions by the celebrated Italian pianist, **S. GOLINELLI** ... .. net 2s.

**SYSTEMATIC AND PROGRESSIVE SELECTION OF EASY COMPOSITIONS OF CLASSICAL AUTHORS.**

A large 8vo Vol. (19 Authors, 55 pieces) ... .. net 1s. 6d.  
 24 **PRELUDES for PIANO SOLO,** by **S. GOLINELLI** ... .. " 1s. 6d.

**THE SACRED SERIES,** containing seven volumes, in large 8vo (from engraved plates), at 1s. each, is just increased by **MOZART'S REQUIEM, Vols. 8 and 9** ... .. net 2s.

RICORDI, 235, REGENT STREET, W.

"**SWEETEST SLUMBER,**"

"**THY DEAR NAME,**"

"**IN THE HEAVEN.**"

Three Songs, for Tenor or Soprano, by **H. C. HILLER**; net, 2s. each.—"H. C. Hiller is both poet and musician. 'Sweetest Slumber,' serenade, if well sung, will make a great and favourable impression. 'Thy Dear Name' and 'In the Heaven' are tender and touching songs."—*Graphic*. "Sweetest Slumber"—not without grace; 'Thy Dear Name'—the melody has sentiment and a graceful swing in it."—*Musical Standard*. "'In the Heaven' will make an effective concert song."—*Musical Standard*. London: DUNCAN DAVISON & Co., 244, Regent Street; or, by order, from any Music-seller.

**MUSIC STRINGS—WHOLESALE AND RETAIL.**

**J. P. GUIVIER & Co.,**

MANUFACTURERS AND IMPORTERS OF

**ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.**

Sole Depôt for Signor **ANDREA BUFFINI'S** (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for **CHARLES ALBERT'S** (of Philadelphia, U.S.) new Patent Improved Ohin Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

**SONGS BY SUCHET CHAMPION.**

"THE TEST." Price 4s.

"A GENTLE WORD." Price 4s.

"OLD ENGLAND, AWAKE." Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**THE STREAMLET.**

ETUDE DE SALON.

BY

**LILLIE ALBRECHT.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"With only occasional space for the notice of new works, I am desirous to call attention to-day to a particularly brilliant and graceful piece by Miss Lillie Albrecht, entitled 'The Streamlet.' This young lady felicitously supplies the demand for facile drawing-room music, without once approaching inanity."—*Lady's Pictorial*.

NOW READY, in B flat, C, and D flat.

**I DARE NOT TELL.**

SONG.

Words by **MICHAEL WATSON.**

Music by

**WILFORD MORGAN.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PLAYED AT THE **PHILHARMONIC SOCIETY.**

**AIR AND BOURRÉE**

FROM

**J. S. BACH'S ORCHESTRAL SUITE IN D.**

No. 1.—AIR.

No. 2.—BOURRÉE.

TRANSCRIBED FOR THE PIANOFORTE

By

**EMANUEL AGUILAR.**

Price 1s. 6d. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**FALSE AND TRUE.**

SONG.

Words by **ORLANDO WRIGHT.**

Music by

**W. SPARK.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"False and True," New Song, words by Orlando Wright, music by Dr Spark, published by Duncan Davison & Co., 244, Regent Street. This is a pleasant arrangement of graceful lines. The air is rather taking, and the words have the recommendation over most modern songs that they are comprehensible. The composition ought to be popular."—*Yorkshire Gazette*.

Just Published.

**THE WOLSELEY MARCH.**

FOR THE PIANOFORTE.

Composed, and dedicated to General Lord WOLSELEY, of Cairo, G.C.B., G.C.M.G., by

**MRS MOUNSEY BARTHOLOMEW.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"Conspicuous among the recent publications of Messrs Duncan Davison & Co. is the 'Wolseley March,' composed by Mrs Mounsey Bartholomew. Mrs Bartholomew is too good a musician for mere 'hack' work, and her march rightly claims higher rank than that of ordinary *pièces d'occasion*. It is a very good thing indeed; worthy of notice for itself alone."—*Daily Telegraph*.

"**GRASP THE FLAG.**"

**HUGH CLENDON'S** new Patriotic Song, "**GRASP THE FLAG**," will be sung at every Military Banquet during the Season.

## SIMS REEVES.

BY LADY POLLOCK.\*

The name which heads this paper represents the source of many and deep emotions: it is a talisman which by the same enthusiasm binds the old and young together, recalling to age tender memories, while the rising generation listens to the singer with the glowing heart of youth, for as a distinguished vocalist has well said, he who was renowned before these young ones had ears to hear, comes before them now as a "revelation in music;" they not only acknowledge the justice of the parental eulogiums, but exalt them with the vitality of their young blood. Rare as the gifts are of a singer who is also one of the first artists living, the position which he occupies between these two generations is not less exceptional, for the voice is of all instruments the most delicate, and the tenor is of all voices the most sensitive. Let it be noted that this singer has never been seduced into the use of the falsetto, so tempting and so fatal to many gifted artists. During a period of forty years, Sims Reeves has been publicly acknowledged as the great tenor of England, and he is the great tenor still. In a tender strain the sweetness of his tones is delicious; in a war song he can inspire youth and animate age; while in those great harmonies which have been devoted to sacred themes he can so lift up the soul that the most unimaginative, the most callous, the most cynical are touched for the time with the sense of worship.

We must pause to consider how this conquest over time has been achieved, and with what care the skilled artist has cherished and husbanded the treasures bestowed upon him by the gods. We must begin at the beginning, and ask under what conditions his genius was first developed. He was born near Shooter's Hill, in the county of Kent, October 21, 1822. His father filled the office of organist in the village church, and was a good musician. He soon discerned the musical endowments of the little John Sims, and he was not the man to let them slumber; he brought them into play by resolute work at an early age, and with so much effect that at nine years old Sims Reeves could read at sight the most complicated figured scores of Handel. His fingers were exercised no less than his brain, and he sat on a hard high stool for eight hours at a stretch executing passages always laborious and often wearisome, while the constrained position on the unyielding seat added physical suffering to a considerable mental strain. Happily the boy's constitution was strong, and he was able to bear without injury this tax upon his endurance: his delight too in the harmonies which opened out to him at every fresh study, softened the pain of his efforts, and however often he longed to leave off he as often longed to begin again. The rigidity of his education may shock those accustomed to the gentler dealings of the present day, but it is well to reflect that luxury is not favourable for the production of a true artist, because great art means great labour, and for such labour tough material is wanted; now tough material does not grow upon a bed of down. It is not only the toil of technical skill which demands fibre and muscle for endurance, there is besides this the battle with the public, prepared always to contest the merits of a new-comer, and there is the battle with old forms of art, and with its reigning representatives. In short, every artist must be ready for a warfare, needing exceptional strength both of mind and body. One of the noblest of French painters, whose works were never crowned till after his death, but who is now proclaimed as the master of a great school, used to say:

*"Ce que tout le monde devrait faire c'est de chercher le progrès dans sa profession, c'est de s'efforcer à toujours faire mieux, à devenir fort et habile dans son métier et à surpasser son voisin par son talent et sa conscience au travail. C'est pour moi la seule voie; le reste est rêverie ou calcul."*

These were the words of Jean François Millet, and they are worth the attention of every art-student: any one who aspires to be a great singer must also be a true musician, he must embrace the difficulties of an exact science, he must study the niceties of his own language, and he must add to this a knowledge of other tongues. He must become a master of diction before he can be capable of associating it completely with the rhythm of music: if he falls short in this, he falls short of the first attribute of a first-rate singer. In this particular quality Sims Reeves has been unrivalled: and every musician acknowledges the beauty of his phrasing. But it may be well here to consider the exact meaning of the word phrasing, upon which so many writers disagree, and which some use vaguely. Rousseau has defined it as a succession of sounds, either in melody or harmony, expressing an unbroken sense and terminating in a pause, in a long note or rest, and thus forming a cadence. This seems a fair enough definition, but does not embrace the whole meaning of the word as applied to the vocalist, who has not merely to consider the rhythm

of the music but that of the words, and so to combine the two that the flow of the verse and that of the melody shall be in perfect correspondence, and that each shall be heard in its finest possible sense. The keen perceptions and the power of the chest to give a long full respiration, which are necessary to obtain such a result, may be regarded as gifts of nature; but nature unaided will neither yield to the perceptions their entire value, nor safely direct the management of the breath. This can be accomplished only by fastidious work. Many who have marked the refinement of diction by which Sims Reeves brings into prominence all the beauty of the English language have asked themselves, Where did he learn it. Surely he must have acquired it early even in the days of his childhood—and so he did; for in the place of his birth his singular endowments naturally attracted attention, and at North Cray he soon began to sing in the village choir, of which he became the leader at the age of fourteen, while he also filled the place of organist with a salary of forty pounds a year.

Mr Edgehill Wyatt Edgehill, struck not only by the beauty of his voice, but with his precocious intelligence, resolved to give him those advantages which could not have been attained at home. The excellent vicar devoted certain hours of the day to the instruction of his protégé in literature; he taught him to read well aloud in his native tongue, and taught him in French, Italian, and Latin. His pupil made rapid, even extraordinary progress. Yet he was not unwholesomely different from other boys; he had his tempera, his idle fits, and his keen love of fun and frolic. He had, in fact, in addition to the fire of musical genius, a robust constitution, and no doubt there were days when he was not altogether easy to manage. From a poem too much neglected in the present day, he drew deep delight, and filled his mind with those great verbal harmonies, and with those fine rhythmical cadences which captivate the ear not less than the music of song. This poem was *Paradise Lost*. It was taken in by the father of Sims Reeves in weekly numbers, and the boy was eager for the appearance of each successive portion; he read with the concentrated attention of one who has few books. Milton's power exalted his imagination, and he longed to sing great themes; he dwelt on the union of poetry and music as the dearest object of desire, and presently so much fervour entered into his hymns of praise when, with his beautiful soprano, he led the choir, that all capable hearers listened with emotion mixed with wonder—with a wonder differing from that usually excited by a boy's voice sweet and powerful. There have been, and always will be, many such, but in this case the attention was arrested by the delicate perceptions of the young singer; in short, the presence of a genius was felt. What to do with genius is always a difficulty for those who are its parents, and the father of Sims Reeves pondered on the future, feeling that his boy was not destined to remain in his native village.

It was clearly not enough for him to be an attraction or what is technically called a "draw" at small concerts, nor to be the pet prodigy of a country neighbourhood; he must appeal to a larger audience and exercise his powers where there was more room for them. Before he had reached the age of eighteen he could play well on many instruments: on the violin, the violoncello, the oboe, and the bassoon; he had studied harmony and counterpoint, the well-known H. Calcott being his master in this last branch, and he had also worked at the piano with John Cramer. His salary as organist enabled him to pay for these lessons, and he also made money at the occasional concerts already described. His dramatic expression in vocal music was a matter of astonishment to all who heard him, and in the hymn of "Room for the Proud" he made a great sensation; it was an indication of those subsequent triumphs in which he has carried his audiences to a pitch of excitement bordering sometimes upon insanity. When the boy in his powerful tones uttered his denunciation of the pride and vanities of the world, he was smarting under the sense of some temporary grievance, and his ardent soul entered into every syllable of his theme. There was a fire at his heart which made him rather like an inspired prophet than a trained singer, and people said to each other, What is this boy who can shake us so with an old hymn, and make us thrill as with some new sense?

To a great artist his vocation must be the first thing on earth; he must leave all else, father and mother and sister and brother, to cleave to that. Sims Reeves, chafing in a sphere too narrow for his genius, resolved to depart from his home and cut out a way for himself. His good friend, Mr Edgehill, and his sisters, Miss Edgehill and Miss Louisa Edgehill, listened to his determination with interest, and, with a generosity equal to their kindness, promised him assistance if ever he should come to an hour of need. He could not leave them without emotion, for to them he owed the mental culture which already enriched his music, and the refinement of feeling which naturally grew out of frequent association with them and their

\* From Temple Bar.



friends; he had the courage of an artist mixed with the nervous apprehension which accompanies the artistic temperament, and he anticipated the possibility of a failure; he looked to the stage for the development of his powers, but he resolved to adopt it with a feigned name, so that in case of disappointment that of Sims Reeves should still be a support to him. The name of Johnson naturally suggested itself as being in one sense his own, and as Mr Johnson he made his first appearance at the Newcastle-on-Tyne theatre as the Gipsy Boy in *Guy Mannering*, for the benefit of Mr. George Barker, well known as a tenor singer.

(To be continued.)

## THE HISTORY OF THE PIANOFORTE.

By A. J. HIPKINS.

(Continued from page 209.)

About the year 1820, great changes and improvements were made in the grand pianoforte both externally and in the instrument. The harpsichord boxed-up front gave way to the cylinder front, invented by Henry Pape, a clever German pianoforte-maker who had settled in Paris. Who put the pedals upon the familiar lyre I have not been able to learn. It would be in the Empire time when a classical taste was predominant. But the greatest change was from a wooden resisting structure to one in which iron should play an important part. The invention belongs to this country, and is due to a tuner named William Allen, a young Scotchman, who was in Stodart's employ. With the assistance of the foreman, Thom, the invention was completed, and a patent was taken out, dated the 15th of January, 1820, in which Thom was a partner. The patent was, however, at once secured by the Stodarts, their employers. The object of the patent was a combination of metal tubes, with metal plates, the metallic tubes extending from the plates which were attached to the string-block to the wrest-plank. The metal plates now held the hitch-pins, to which the farther ends of the strings were fixed, and the force of the tension was, in a great measure, thrown upon the tubes. The tubes were a mistake; they were of iron over the steel strings, and brass over the brass and spun strings, the idea being that of the compensation of tuning when affected by atmospheric change, also a mistake. However, the tubes were guaranteed by stout wooden bars crossing them at right angles. At once a great advance was made in the possibility of using heavier strings, and the great merit of the invention was everywhere recognized. James Broadwood was one of the first to see the importance of the invention, if it were transformed into a stable principle. He had tried iron tension bars in past years, but without success. It was now due to his firm to introduce a fixed string plate, instead of plates intended to shift, and in a few years to combine this plate with four solid tension bars, for which combination he, in 1827, took out a patent, claiming as the motive for the patent the string-plate; the manner of fixing the hitch-pins upon it, the fourth tension bar, which crossed the instrument about the middle of the scale, and the fastening of that bar to the wooden brace below, now abutting against the belly-rail, the attachment being effected by a bolt passing through a hole cut in the sound-board.

This construction of grand pianoforte soon became generally adopted in England and France. Messrs Erard, who appear to have had their own adaptation of tension bars, introduced the harmonic bar in 1838. This, a short bar of gun-metal, was placed upon the wrest-plank immediately above the bearings of the treble, and consolidated the plank by screws tapped into it of alternate pressure and drawing power. In the original invention a third screw pressed upon the bridge. By this bar a very light ringing treble tone was gained. This was followed by a long harmonic bar extending above the whole length of the wrest-plank, which it defends from any tendency to rise, by downward pressure obtained by screws. During 1840-50, as many as five and even six tension-bars were used in grand pianofortes, to meet the ever-increasing strain of thicker stringing. The bars were struttled against a metal edging to the wrest-plank, while the ends were prolonged forward until they abutted against its solid mass on the key-board side of the tuning-pins. The space required for fixing them cramped the scale, while the strings were divided into separate batches between them. It was also difficult to so adjust each bar that it should bear its proportionate share of the tension; an obvious cause of inequality.

Towards the end of this period a new direction was taken by Mr Henry Fowler Broadwood, by the introduction of an iron-framed pianoforte, in which the bars should be reduced in number, and with the bars the steel arches, as they were still called, although they were no longer arches but struts.

In a grand pianoforte, made in 1847, Mr Broadwood succeeded in producing an instrument of the largest size, practically depending upon iron alone. Two tension-bars sufficed, neither of them breaking into the scale; the first, nearly straight, being almost parallel with the lowest bass string; the second, presenting the new feature of a diagonal bar crossed from the bass corner to the string-plate, with its thrust at an angle to the strings.

There were reasons which induced Mr Broadwood to somewhat modify and improve this framing, but with the retention of its leading feature, the diagonal bar; which was found to be of supreme importance in bearing the tension where it was most concentrated. From 1852, his concert grands have had, in all, one bass bar, one diagonal bar, a middle bar with arch beneath, and the treble check bar. The middle bar is the only one directly crossing the scale, and breaking it. It is strengthened by feathered ribs, and is fastened by screws to the wooden brace below. The three bars and diagonal bar, which is also feathered, abut firmly on the string-plate, which is fastened down to the wooden framing by screws. Since 1862, the wooden wrest-plank has been covered with a plate of iron, the iron screw-pin plate, bent at a right angle in front. The wrest-pins are screwed into this plate, and again in the wood below. The agraffes, which take the upward bearings of the strings, are firmly screwed into this plate. The long harmonic bar, of gun metal, lies immediately above the agraffes, and crossing the wrest-plank in its entire width, serves to keep it, at the bearing line, in position. This construction is the farthest advance of the English pianoforte.

Almost simultaneously with it has arisen a new development in America, which, beginning with Conrad Meyer, about 1833, has been advanced by the Chickering and Steinways to the well-known American and German grand pianoforte of the present day. It was perfected in America about 1859, and has been taken up since by the Germans almost universally, and with very little alteration. Two distinct principles have been developed and combined—the iron framing in a single casting, and the cross or overstringing. I will deal with the last first, because it originated in England, and was the invention of Theobald Boehm, the famous improver of the flute. In *Grove's Dictionary* I have given an approximate date to his overstringing as 1835, but reference to Boehm's correspondence with Mr Walter Broadwood shows me that 1831 was really the time, and that Boehm employed Gerock & Wolf, of 79, Cornhill, London, musical instrument makers, to carry out his experiment. Gerock being opposed to an oblique direction of the strings and hammers, Boehm found a more willing coadjutor in Wolf. As far as I can learn, a piccolo, a cabinet, and a square piano were thus made overstrung. Boehm's argument was that a diagonal was longer within a square than a vertical, which, as he said, every school-boy knew. The first over-strung grand pianos seen in London were made by Lichtenthal, of St. Petersburg; not so much for tone as for symmetry of the case, two instruments so made were among the curiosities of the Great Exhibition of 1851. Some years before this, Henry Pape had made experiments in cross-stringing, with the intention to economize space. His ideas were adopted and continued by the London maker, Tomkisson, who acquired Pape's rights for this country. The iron framing in a single casting is a distinctly American invention, but proceeding, like the over-stringing, from a German by birth. The iron casting for a square piano of the American Alpheus Babcock may have suggested Meyer's invention; it was, however, Conrad Meyer who, in Philadelphia, and in 1833, first made a real iron frame square pianoforte. The gradual improvement upon Meyer's invention, during the next quarter of a century, are first due to the Chickering and then the Steinways. The former over-strung an iron frame square, the latter overstrung an iron frame grand, the culmination of this special make since of general American and German adoption. It will be seen that, in the American make, the number of tension bars has not been reduced, but a diagonal support has, to a certain extent, been accepted and adopted. The sound-board bridges are much farther apart than obtains with the English grand, or with the Anglo-French Erard. The advocates of the American principle point out the advantages of a more open scale, and more equal pressure on the sound-board. They likewise claim, as a gain, a greater tension. I have no quite accurate information as to what the sum of the tension may be of an American grand piano. One of Broadwood's, twenty years ago, had a strain of 16½ tons; the strain has somewhat increased since then. The remarkable improvement in wire-drawing which has been made in Birmingham, Vienna, and Nuremberg of late years, has rendered these high tensions of far easier attainment than they would have been earlier in the century.

For me, the great drawback to one unbroken casting, is in the vibratory ring inseparable from any metal system that has no resting places to break the uniform reverberation proceeding from metal.

We have already seen how readily the strings take up vibrations, which are only pure when, as secondary vibrations, they arise by reversion from the sound-board. If vibration arises from imperfectly elastic wood, we hear a dull wooden thud; if it comes from metal, partials of the strings are reinforced that should be left undeveloped, which give a false ring to the tone, and an after-ring that blurs *legato* playing, and nullifies the *staccato*. I do not pose as the obstinate advocate of parallel stringing, although I believe that, so far, it is the most logical and the best; the best, because the left-hand division of the instrument is free from a preponderance of dissonant high partials, and we hear the light and shade, as well as the *cantabile* of that part, better than by any over-strung scale that I have yet met with. I will not, I say, offer a final judgment, because there may come a possible improvement of the over-strung or double diagonal scale, if that scale is persisted in, and inventive power is brought to bear upon it, as valuable as that which has carried the idea thus far.

(To be continued.)

#### CARL ROSA OPERA COMPANY.

Wallace's *Maritana* drew its accustomed crowd of admirers to Drury Lane Theatre last Saturday night, with Miss Amy Sherwin, an American, as the heroine. Miss Sherwin is the possessor of an agreeable voice, with some very good upper notes, and was a pupil in Milan of Mme Filippi. Miss Josephine Yorke played Lazarillo, winning an encore for "Alas, those chimnes." Miss Leah Don was the Marchioness, Mr Brooklyn the Marquis, Mr Turner, Don Caesar, Mr Leslie Crotty, Don José, and Mr Henry Pope the King.

On Monday night, *Colomba*, an opera in four acts, libretto founded on Prosper Mérimée's tale of the same name by Mr F. Hueffer, music by Mr A. C. Mackenzie, was produced and repeated on Thursday, in presence of a large and well-disposed audience—the principal characters being represented by Mme Valleria, Misses Clara Perry and Baldi, MM. McGuckin, Novara, and Pope. The pretensions advanced on behalf of this work, as well as the claims legitimately founded upon its character, demand careful consideration, which we shall take an early opportunity of giving. Enough for the present that, under the guidance of the composer, a painstaking performance elicited abundant signs of satisfaction, the leading artists being "called" after each act, and the librettist, the composer, and Mr Carl Rosa at the conclusion of the opera.

*Faust* was given on Thursday night, Mme Marie Roze, as the heroine, singing and acting exceedingly well and looking most charming; indeed, her performance of the character bore the impress in every way of thoughtful and diligent study. Miss Josephine Yorke was Siebel; Mr Packard, Faust; Mr Leslie Crotty, Valentin; and Mr Novara, Mephistopheles.

Mr Goring Thomas's *Emeralda* was repeated with great success last Saturday morning, and again on Wednesday and Friday evenings, attracting on each occasion large and enthusiastic audiences.

This morning, *Faust*, with Mme Marie Roze as Marguerite, is announced for repetition, and in the evening, the *Trovatore*, with Mme Valleria as Leonora.

#### DERMOT AND I.\*

The sky was dark, and sighed the  
Upon a dreary night, [wind,  
As Dermot and his little ship  
Went sailing out of sight.  
His parting words were sweet and low,  
He kissed my tears away,  
And took my heart, and gave me his,  
For ever and for aye.  
And through a cloud looked out from  
Heaven  
The star of love so bright,  
And smiled upon the little ship  
Just sailing out of sight.

Through weary months I watched and  
And listened to the sea, [prayed,  
And as each ripple kissed the shore  
It whispered hope to me.  
For though, that sailors fickle were,  
Would other maidens say,  
My heart replied, that Dermot's heart  
Was mine, and mine for aye.  
And sang the waves for joy, and  
seemed  
The world aglow last night,  
As Dermot and his little ship  
Came sailing into sight.

\* Copyright

LOUISA GRAY.

Friedrich Schneider's "Good Friday" oratorio, *Gethsemane and Golgotha*, was performed on that day, under the direction of Herr Theodor Schneider, the organist, in the Jacobikirche, Chemnitz.

#### EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 19.

1791.

(Continued from page 197.)

The Sunday concerts commenced on the 19th of February, at the Earl of Chesterfield's. On that occasion there was an unusual influx of company, owing, it was thought, to his lordship being honoured with the presence of the Right Honourable William Pitt, Premier of England. During this concert Cramer executed a concerto on the violin, and I one on the oboe, both of which were flatteringly attended to by the elegant auditors. Speaking of Mr Pitt, reminds me of the following anecdote, related to me by a military friend, who took his son (a boy from school, of nine years old), into the gallery of the House of Commons to hear the debates. When Mr Fox had spoken, the boy asked his father who that was, and was answered that it was Mr Fox; and, on Mr Burke having ended his speech, and a similar interrogatory ensuing, the father replied that it was Mr Burke. At length Mr Pitt arose, and having, in his all-powerful and commanding style, delivered a luminous speech, the boy, with great energy, said: "Father! who is that?" and, on being informed that it was Mr Pitt—"Oh," said he, "I suppose he's the master of them all!"

When this concert was ended, Lord Chesterfield informed those who had played in it that a supper was prepared for us, and that he regretted that he, on account of his house being so full of company, could not be with us. In about ten minutes or so afterwards the supper was placed on the table, the principal feature of which was a fine large boiled leg of mutton and turnips, such as are usually provided for the college youths, after having rung a peal of triple bobs! The loaves and fishes were, of course, reserved for the ministers. When we considered the grandeur of the mansion in which we were entertained, and the well-known liberality of the noble owner of it, we could not for a moment believe that we had partaken of a supper of his lordship's ordering; and, suspecting that the cook had displayed his own taste in it, we subsequently ascertained, through Hackwood, the eccentric violin player, who dined one day with the peer and another with his butler, that Lord Chesterfield had ordered a handsome supper to be prepared for us; and that the cook, having himself a great predilection for a boiled leg of mutton and turnips, thought he had strictly obeyed his lord's orders by placing before us that glorious dish. That this joint, next in rank, perhaps, to the famed English surloin, is by many greatly admired, is undoubted. While travelling in Yorkshire, five years ago, I had a whimsical proof of this by a gentleman in the coach, whenever he came to a field of turnips, exclaiming in a sort of ecstasy:—"Ah! there they are, those beautiful appendages of a boiled leg of mutton!" On the occasion before mentioned, we supped in the great dining-parlour of Chesterfield House, in which stood the massive silver font, one of the largest and most curiously-wrought pieces of old plate in England. This superb and valuable article was, many years ago, nearly lost for ever to the noble owner of it by the following stratagem:—It becoming known to some villains that Lord Chesterfield had given directions to his goldsmith to send for it for alterations during his absence from London in the summer, two regular porters, with their horse for conveying goods safely, came to Chesterfield House with a note, purporting to be from the goldsmith, desiring the font to be sent to him by the bearers; and the servants having received instructions to that effect, delivered it to them. This fraud being presently discovered by the goldsmith himself calling, Lord Chesterfield sought the advice of a certain magistrate, by whose direction it was advertised in the daily newspapers, with the offer of a reward of one hundred pounds, and a promise that no questions should be asked. The font, by this advice, was brought back to Chesterfield House by the identical porters who had taken it away, and who, on delivering it, received the reward!

This year, by command of their Majesties, there were four grand performances of sacred music, selected from the works of Handel, in Westminster Abbey, the profits of which were, as before, applied to charitable purposes. These performances were on a more extended scale than in any of the former years, the orchestra consisting of a thousand performers. The days of performance were Monday the 23rd, Thursday the 26th, Saturday the 28th of May, and Wednesday the 1st of June. The principal singers were—Signor Pachierotti, Signor David, Signora Storace, Mrs Crouch, and Mme Mara. Cramer led the band, and Mr Bates presided at the organ. The abbey presented a scene of uncommon splendour. The several royal *suites* were so disposed as to give a dignified display of the British Court, united with the brilliant assemblage of the most beautiful and fashionable women of the island, ranged throughout the different galleries, &c. The whole afforded a gratifying and striking *coup d'œil*.

Vauxhall Gardens opened for the season on the 25th of May, with a grand concert, in which the songs composed by Mr Hook, and the neatly-performed concerto on the violin, by Mr Pieltain, the leader, were much applauded.

The Pantheon Opera House opened for the season on Saturday the 31st of December, under the direction of M. Trancart, with the comic opera of *La Pastorella Nobile*. Signora Casentini and Signor Morelli performed with great animation and effect to a remarkably thin audience.

Pacchierotti and Mdme Mara having seceded, none but comic operas were performed at the Pantheon; therefore, the opera of *La Pastorella Nobile* was repeated on the 7th of January to almost empty benches. On the night of the following Friday that new and elegant theatre, on which so much money had lately been expended, was reduced by fire to a heap of ruins! The performances were, in consequence of that disaster, removed to the little theatre in the Haymarket, where, on the 14th of February, a new comic opera was produced, called *La Locandiera*, in which Casentini and Signor Lazzarini sang to a miserably thin house. Other comic operas were brought forward with so little success that the undertaking was abandoned at the expiration of the season.

This winter I was engaged by Miss Abrams for a series of concerts denominated the Ladies' Concerts, conducted by that lady at Lord Vernon's, in which I performed a concerto on the oboe, and some of Handel's music, which were greatly applauded by the elegant auditors. Mr Harrison sang the favourite song composed by S. Webbe, "The Rose;" and Miss Abrams, Paesello's beautiful air, "Madamina," with great taste. Miss Abrams first appeared before the public at Drury Lane Theatre in the early part of the year 1776, in a new operatic piece in one act, called *May-day; or, The Little Gipsy*, written by David Garrick; the music by Dr Arne, whose pupil she was. The physical powers of Miss Abrams were not great, but she sang with much sweetness and delicacy. During the last rehearsal of this piece, on the morning of the day it came out, Garrick, suddenly conceiving that a dance of rustics would improve it, communicated his idea to Dr Arne; adding, "I suppose it would be impossible for you to compose a tune for it in time?" The Dr smiling, and rubbing his elbow, according to his usual practice, replied, "We'll see what can be done," and, calling for pen, ink, and music paper, sat down at the prompter's table, and in less than five minutes produced one of the prettiest dancing tunes I ever heard, which, when played by the band, astonished and delighted Garrick so much, that, forgetting his age, he ran up to the Doctor, and, embracing, took him by the hands and danced with him round the stage with much grace and animation, to the admiration of all who witnessed it. Dr Arne did not long survive the production of *May-day, or the Little Gipsy*. He died on the 5th March in the year 1778. He was a voluminous writer, having composed and arranged upwards of forty pieces for the stage, besides songs, glees, &c., almost out of number. His excellent music to Milton's "Mask of Comus" was composed in 1738; and twenty-four years afterwards, 1762, he produced his *chef d'œuvre*, the opera of *Artaxerxes*, in which his famous pupil, Miss Brent, was the original Mandane. Dr Arne, who was rather an eccentric man, derived great profit from that lady's exertions, till she married Mr Pinto, the celebrated violin player, who led the band at Vauxhall Gardens. When that event took place, the Doctor, thereby losing a considerable portion of her salary, was so much incensed, that on a gentleman speaking of her to him, he exclaimed with much warmth, "O, sir, pray don't name her;—she has married a fiddler!"

The manner of Dr Arne's death was very singular. The day after his decease his intimate friend, Vernon, the favourite singing actor of Drury Lane Theatre, came into the music room, and in my presence described it as follows: "I was talking on the subject of music with the Doctor, who suffered much from exhaustion, when, in attempting to illustrate what he had advanced, he in a very feeble and tremulous voice sung part of an air, during which he became progressively more faint, until he breathed his last, making, as our immortal Shakspeare expresses it 'a swanlike end, fading in music.'"

To return to 1792. A new subscription concert for eight nights was given this season by Messrs Harrison and Knyvett, called "The vocal concert," which, in accordance with its title, consisted of vocal music only. The singers were, Mr Harrison, Mrs Harrison, Mr Knyvett, Mr Barthelmon, &c. The professional concert commenced on Monday the 13th of February. Pleyel, the composer, was engaged to come to England, and to write twelve pieces, one for each night, and to direct them at the pianoforte. This man, after his arrival, in direct violation of his contract, by which he was to receive a thousand pounds, could not be satisfied but by an increase of terms!!! His music, however, evinced originality, and was productive of great effect. Mr Yaniewicz played a concerto on the

violin in an elegant and finished style, and received frequent plaudits. The Prince of Wales was, as usual, at the head of the subscribers. Salomon, who had again the aid of Haydn's transcendent talents, began his concerts at the same rooms on Friday the 17th of February. The Sunday concerts commenced at Lord Hampden's, where, in the presence of an immense assemblage of rank and fashion, we played till half-past two in the morning! When the concert was over, Lord Hampden said to Hackwood, the eccentric violin player, "Hackwood, will you stay and sup with us?" To which Hackwood replied, "No, my lord, I can't," taking out his watch, "for I think my wife must be waiting breakfast for me."

Ranelagh opened on the 14th of February with a grand concert of vocal and instrumental music, under the patronage of His Royal Highness the Prince of Wales.

This year oratorios were given at the King's Theatre. They were styled "The Professional Oratorios," and were managed by a committee, consisting of Dr Arnold, the conductor; Mr Shaw, the leader; and myself, the principal oboe. The singers were Mr Harrison and Mrs Harrison, Master Welsh, Mr Dignum, Signor Morelli, &c. These performances were well attended, till our opponent, I presume, revived and circulated the report which had been prevalent during the former season, that the Opera House was in danger of falling. This had the effect of making us play to empty benches, and induced us to remove to Colman's Theatre, on the opposite side of the Haymarket, where we finished the season with *éclat*. While we performed there, a Frenchman of the name of All-day played, for the first time in England, a concerto on the violin, in which he introduced "God save the King," with a great number of variations. This gentleman was a good player, though not equal to some of our first-rate performers. Mr All-day had played seven or eight of his variations with applause; but after two or three more, the audience becoming tired, began to cough and beat the floor with their sticks. The performer, however, still persevering, one called out from the gallery, "What! are you going to play all night, Mr All-day?" This produced a general laugh, which being by a sudden transition converted into disapprobation, they at length hissed him off. This gentleman's misfortune arose probably out of the idea that Englishmen, being devoted to their national anthem, could not have too much of it. It would have been well for Mr All-day if he had taken a leaf out of the book of Mr C——, who, being called on in a Christmas party for a song, stated that he had but one, which consisted of forty-five verses; whereby he might have come off smoothly, or like Mr C——, have been excused his exertion till the days became longer.

(To be continued.)

DRESDEN.—There seems no danger that the race of phenomenal infantine musical virtuosos is destined to die out; "the cry is still they come." The latest addition to their precocious ranks is Theodor Freitag, a pianist aged eight, and so little that his feet cannot reach the pedals. He was the principal attraction at a recent concert in Braun's Rooms. The audience, including the King and Queen, applauded very heartily. Among the pieces performed—all from memory—by the small artist were Prelude and Fugue, J. S. Bach; Sonata, D major, and Fantasia, D minor, Mozart; and Variations, B flat major, Beethoven.

A short time since a well-known Berlin artist was advertised to appear at a miscellaneous concert in a German provincial town. On his handing the programme to the speculator for the purpose of having it printed, that worthy was of opinion that the artist had been rather niggardly in regard to the number of pieces set down. "O," said the virtuoso, "do not let that trouble you. If the public applaud, I will throw in X's mazurka as an additional piece." The impresario expressed himself perfectly satisfied, and the bills distributed on the evening of the concert contained this announcement: "N.B.—If the audience applaud, Herr G. will throw in X's mazurka as an additional piece."

Referring to the state of concert matters in Vienna, a writer in the *Pesther Lloyd* says:—Artists who have made a name take very good care not to lose their money and time in Vienna. Consequently all the greater was the general astonishment when a certain lady had the courage to give a concert with full band in the rooms of the Musical Association. The place was full, and everyone, save those who knew how to estimate a concert-public, must have thought the affair a financial success. Shortly afterwards, the lady said to a gentleman well up in such matters: "Well, how much do you think I took?" After reflecting a moment, her companion replied, "Forty florins." "What!" exclaimed the lady. "You must have a very poor opinion of me. I took three-and-forty! But, come; guess what my expenses were?" "Eight hundred florins," said the gentleman. "Eleven hundred," replied the lady, gaily.



## ESMERALDA;

(Or, "Meet me at 'The Lane' when the Clock strikes Eight.")

Considering that Mr Carl Rosa has only got Drury Lane for an Opera Season of one month's duration—just sufficient time to let people know that he is there—the performance of *Esmeralda* is most creditable to the management. The *mise-en-scène* is very good, the grouping and the "business" evince careful stage-management, and the effects obtained by the simultaneous impulse of arms and hands—in the end of the second act, where the united Harrisocracy go wild—will remind playgoers of the German company, and those who have seen the new Eden-Theatre in Paris, of the striking action of the crowd in the Prologue to the Great Ballet. The only sign of anything like hurry or incompleteness was to be found in the costume of the "men in armour," belonging to the brave corps commanded by Captain Phœbus, who, intending to be armed *cap-à-pied*, were perfect as far as the ankles, where the ordinary modern walking-boot was distinctly visible—and even this might be set down to the indomitable energy and enthusiasm of the chorus-men, who would rather be on the scene with seventeenth century armour on their backs and nineteenth century boots on their feet than sacrifice one of the grand effects of the opera.

Mr Goring Thomas's music is throughout graceful and melodious, but it lacks character, as, for example, in *Esmeralda*'s first song, which rather reminds us of a sea-nymph gliding through the calm water, and singing to the accompaniment of her harp, than of a dancing gipsy girl with her tambourine and her performing goat.

Mme Georgina Burns is better suited to the part as a vocalist than as an actress. She is always on the scene, and, when not engaged in being fondly, or insanely, hugged by her lover, or threatened by some disagreeable person, she is at once set upon by any one who can get at her, hauled and lugged about the stage, and generally bullied in the most cruel manner. Like Mr W. S. Gilbert's policeman—"When operatic duty's to be done, poor *Esmeralda*'s life is not a happy one!" At the end of the second act Mr McGuckin—a stalwart representative of the dashing Phœbus—takes the poor lady's head under his protection in such a manner that he appears to have got her, as the pugilists say, "in Chancery," in which trying position she is dragged hither and thither, singing all the time. Finally he lugs her desperately, and still in Chancery, up the steps, with such vigour that she wondered she had any breath left in her body. Occasionally, when Mr McGuckin gave her a second's rest, we heard her voice making a plaintive appeal in a high key from somewhere under Mr McGuckin's arm; but directly he became aware of there being any life left in her, he set to work to hug her head more closely than ever to him, and in this helpless position he rushed about with her, first to the left, then to the right, as though he were on the platform of some puzzling junction, vainly endeavouring to obtain information from any one as to the whereabouts of his train and the time of its starting. The heroine had about as hard a time of it as any *prima donna* we ever saw.

The Reverend Claude Frolo (Mr Ludwig), whose taste for theatricals led him into the commission of some very unclerical acts, was apparently suffering either from a cold, in which case we sincerely pity him, or from a mistaken notion that, to convey the idea of concentrated passion, the singer should be as confidential as possible, and so, though no doubt he was very good and sang perfectly, we were unable to give any opinion on the subject, as to us he was almost inaudible.

Mr Leslie Crotty's *Quasimodo* is a very clever performance, seeing what a difficult character it is, and how completely the librettists have washed all the colour out of it. Occasionally Mr Crotty, by the production of his voice and the pronunciation of certain words, vividly re-called Mr Santley. He has to sing the best and most telling air in the whole opera; and had the situation been more favourable, the audience would have enthusiastically insisted on his taking their *encore* of "I, cursed of gods and men." Why "gods"? *Quasimodo* wasn't a heathen. The librettists have damaged the story, and the finish is ineffective. Fancy missing the grand effect of *Quasimodo* chucking Claude over the top of Notre Dame tower! What a splendid Wagnerian sensation this would have been, musically illustrated by a chromatic scale descent, from the topmost note in the treble down to the lowest note in the bass,—then one solemn whack on the drum, and "the rest is silence." Could *Esmeralda* have had one such song as falls to the lot of any one of her operatic relatives, *Arlene*, *Maritana*, *Carmen*—could poor *Quasimodo* have had something as brusque and catching as the "Piff-paff" of *Marcel*—could Phœbus have walked to the "flote," and come out with something as stirring as the Toreador, or Miss Perry, as *Fleur-de-Lys*, have had a song like the Queen's in *The Huguenots*, the lasting popularity of *Esmeralda* would at once have been secured. But as it is, the public has to make its acquaintance to get to know the opera, and so to "learn to love" the somewhat Bizet-Wagnerish

music, for which process, on account of Mr Rosa's very brief London season, the public literally has not the time.

*Colomba* is the new opera, of which, as at present advised, we can only say that the music is by A. C. Mackenzie, and the libretto seems to be good, Whoever wrote it—no, we should say, and correctly—Hueffer wrote it. Punch.

## PEACE IS NOT FOR ME!\*

"In all paces of the earth have I stood, but peace is not for me."—*Racine*.

Land of the painter's art, the minstrel's song,  
Land where the beauties of creation throng—  
Once the proud birthplace of the noble, free,  
Now but one mass of deepening misery—  
I've stood within thy marbled halls of state,  
And yet my heart is lone and desolate:  
Peace, peace, is not for me!

Where the proud temples of the ancients rise,  
Mingling their beauties with the evening skies,  
Where dwells the lone deep silence of decay,  
And not one murmuring sound can find its way;  
Darkness sits all around, and from my heart  
The deep and withering sorrow will not part,  
For peace is not for me.

Where the lone valley cleaves her glorious way,  
Dashing aside a host of rising spray,  
Joy sitteth on each breast that passeth by,  
Upon the murmuring wave, the cloudless sky;  
But yet there is a restlessness in me  
That speaks of deep heartrending misery.  
Peace, peace is not for me.

Yet I have roamed through many lordly hills,  
Through sunbright bowers and splendid festivals,  
Listed the music of the murmuring sea,  
Glide o'er thy beauties, glowing Italy;  
Yet each soft murmur and each sunny sky  
Bore but to me the memory of a sigh,  
Peace, peace is not for me!

\* Copyright.

WELLINGTON GUERNSEY.

MADRID.—During the past Italian-Opera season at the Teatro Real, there were 120 performances, *La Favorita* being given 12 times; *L'Africaine*, 10; *Les Huguenots*, *La Juive*, *Rigoletto*, and *Il Barbiere*, 9 each; *Meisiofele* and *Lucia*, 8 each; *Hamlet*, *Lucrezia Borgia*, and *La Traviata*, 7 each; *Fra Diavolo* and *Un Ballo in Maschera*, 6 each; *Il Trovatore* and *Dinorah*, 4 each; *Mignon*, 3; and *Le Prophète*, twice.

Emma Thursby and Mrs Osgood are engaged for the Triennial Festival in May of the Handel and Haydn Society, Boston, U.S.

TRINITY COLLEGE, LONDON.—At a Students' Concert given on the 10th inst., the Diplomas, Certificates, &c., were awarded, including the National Prizes which were handed to the winners by Sir Julius Benedict.

PHOTOGRAPHING THE VOCAL ORGANS.—At a recent meeting of the South London Photographic Society an account was given by Mr H. Trueman Wood of some interesting attempts to photograph the human vocal organs in the act of singing. The principal object was to obtain a picture of the ligaments known as the vocal chords, which are situated at the top of the larynx. These can be viewed in the laryngoscope, a small mirror, which when placed at the back of the throat serves at once to reflect light upon the membranes, and to form an image of them visible to the observer. With the aid of this instrument numerous observations have been made upon singers, and much valuable information collected, but all previous efforts to obtain a photograph by substituting a camera for the observer's eye have entirely failed. The difficulties were overcome by the use of a powerful Siemens's electric lamp, supplied by a dynamo machine belonging to the Society of Arts, and by means of this light some excellent photographs were obtained of the laryngoscopic image. The patient in each case was Herr Behnke, at whose instance the experiments were made, the object being to obtain illustrations for a forthcoming work by that gentleman and Mr Lennox Browne, on the mechanism of the human voice. Some of the photographs obtained were exhibited by means of a lantern on a screen, and were, considering the extremely difficult nature of the subject, very satisfactory.—*Times*.

## MARRIAGE.

On April the 5th, at St Peter's Church, Redcar, by the Rev. Wm. Milburn, JAMES (HAVELOCK), second son of H. GROVES, of Swansea, and nephew of the late Alderman Groves, of Hartlepool, to EMILY ROSE, youngest daughter of JAMES PANTLAND JEWSON, Coatham, Redcar, and of Stockton-on-Tees.

## DEATHS.

On April the 1st, after a few months' illness, JOSIAH MORRIS, of Sunny End, Malvern Link, Editor and Proprietor of *The Malvern News*, in the 62nd year of his age, deeply regretted by his family and friends.

On April 5th, at 53, Junction Road, the infant son of BROWNLOW BAKER, aged two months.

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements not later than Thursday. Payment on delivery.*

## The Musical World.

LONDON, SATURDAY, APRIL 14, 1883.

## MME ALBANI AT MONTREAL.

Mme Albani met with a magnificent reception at Montreal. An immense crowd, numbering between fifteen and twenty thousand persons, had assembled to give her a welcome. When the train in which she was seated entered the station, the band of the 65th struck up "Vive la Canadienne," and a procession was formed, which escorted her to her hotel, where a deputation, headed by Mr J. C. Diow, from Chambly, offered her a congratulatory address. After referring in the most flattering terms to the triumphs achieved by the accomplished lady, the address went on to say:—

"In recalling to your mind the venerable *Curé* of Chambly, your uncle, we revive, Madame, in you many reminiscences! Was it not on the fairy shores of our beautiful lake that you were born, in the midst of the flowers and luxuriant verdure which have made Chambly the garden of Canada, and do not its elms now cast their shade over the spot where repose the ashes of your maternal ancestors, who came from the old Acadia, the home of Evangeline! Chambly knows how to recollect, and if the Canadians of Boston were happy to greet you as a compatriot, we, your fellow-citizens, are proud to claim you as one of ourselves. . . . We are delighted at being able to offer you one flower more to decorate the diadem which already encircles your brow. This flower is the homage tendered by the population of Chambly, as well as their wishes for your own happiness, Madame, together with that of your Husband and your beloved child, regretting that we cannot welcome you in historic Chambly, your birthplace." The address was accompanied by a splendid bouquet.

Mme Albani's concerts have been a great success. At the first one, the audience, according to *Freund's Daily*, "went wild with enthusiasm." Floral snowshoes, toboggans laden with choice flowers, and other marks of public favour, were presented to the gifted lady, and a crowd of students would have drawn her sleigh to her hotel had she not left the hall by a side entrance. On the 28th March, an official reception was accorded her by the City Council. The Council Chamber was profusely decorated with the choicest flowers. After the distinguished artist had been received at the grand entrance and escorted to the Mayor's throne by Alderman Rainville, Chairman of the Reception Committee, an address of welcome was read by that gentleman. Mr Gye having replied, Dr Louis Fréchette, poet laureate of the French Academy, read an original poem written in the lady's honour, and beautifully printed on a pennant of pale pink gros-grain silk, decorated with hand-painted maple leaves, with the civic alms in gold. On her way back to her hotel, Mme Albani stopped at the office of *Le Monde*, where a floral trophy was presented to her by the French press. Well might Mr Gye, when returning thanks in the Council Chamber, after the presentation of the address, declare emphatically that the welcome accorded to his wife "might almost be called royal."

## GORING THOMAS.

[See *Punch*, April 14th, 1883.]

## CONCERTS.

MR WALTER BACHE.—This well-known and highly esteemed professor gave one of his instructive pianoforte recitals at St James's Hall on Monday afternoon, and the attendance, chiefly ladies be it said, was large, as usual. The programme was devoted to Beethoven, and consisted of the "Thirty-two Variations" in C minor, the Sonatas in D minor and B flat (Op. 31 and Op. 106), and the Rondo in G, Op. 129. With the exception of the last work, the selection contained nothing but what is intimately known to all pianoforte amateurs; and there were few in the hall, probably, who, from their personal knowledge of the music played, were uninterested in the character and quality of Mr Bache's readings, and not without views of their own with regard to them. It will be seen that the vigorous finger of this well-disciplined artist was put to the severest possible test in the course of the recital, for there is nothing perhaps in the entire range of pianoforte music that places an expositor under heavier liabilities than the famous Op. 106. Mr Bache nevertheless faced them with undeniable bravery, and in many respects challenged general approval, his delivery of the great triple fugue being remarkable for its unrelaxed rapidity and the unflinching closeness of the definition. His version of the slow movement was hardly so satisfactory. It is vouchsafed to but few to completely realize the full tenderness of this most passionate of musical poems, and the masculine style of Mr Bache occasionally unfits it to give its dreamy plaints of saddened love the emotional significance of which they are so exquisitely susceptible. Of the Sonata in D minor nothing further need be said than that Mr Bache rendered it in the broad and emphatic manner which is seldom absent from his pianoforte exemplifications, but always with honest and scholarlike effect. This, as also the other incidents of the programme, he played from memory—acts of remembrance which a few years ago would have been thought impossible, but are now almost too common to be noticeable. The only vocalism of the *matinée* was supplied by Mr William Shakespeare, who sang the picturesque "Liederkreis" with much tasteful intelligence, the varied pianoforte colourings—no less important than the apostrophes of the singer—being reflected by Mr Bache with coincident grace and unity.—H.

SEÑOR SARASATE gave an evening concert on Monday, April 9th, at St James's Hall, which was alike remarkable in character and enthusiasm, in performance and reception. Without seeking the aid of vocalists, he relied alone upon the support of an orchestra, which, however, was excellent in every way, and, moreover, had the advantage of being conducted by Mr W. G. Cusins. The hall was crowded in every part, and when, after a fine rendering of Schubert's "Unfinished Symphony in B minor," the artist made his appearance upon the platform, he was greeted with applause rarely accorded to any performer. It was evident that Señor Sarasate's fine qualities, displayed some few years back, were not unremembered, and that the extraordinary sensation made by him at a recent Philharmonic concert had intensified an interest which, since his first appearance in this country, had never slumbered. The Spanish virtuoso elected Beethoven's Violin Concerto for his first effort. It was interesting to note the sudden quietude of the audience as they settled down to judge the merits of a performer known chiefly in music of a lighter order, and more interesting still to watch their increasing delight as the player, revealing the glorious theme, wrought the conviction that he was great when measured by the highest and most exacting standard. The Concerto was known to many present, through interpretations of German, Belgian, Italian, and French executants; certain passages were connected in the mind with one great artist; certain themes were allied to the talents of another; but it is not too much to say that the Spaniard, here and there throughout the work, threw an unexpected light and a hitherto unfelt glow upon some mighty strain of the immortal composer. The *cadenza* partook of this novel treatment, and, consequently, elicited surprise and admiration, vented in enthusiastic applause. After such a success, the artist had little difficulty in sustaining the excitement of the audience. His Fantasia on airs from *Carmen* was rendered with a crispness, grace, and charm that proved irresistible to minds already conquered. His dash and piquancy in his setting of "Spanish Dances" provoked the audience to demand an encore—yielded to by the artist after repeated appearances on the platform to bow his acknowledgments of their favour. It should not be forgotten that the band, in an excellent performance of *Notturmo* and *Scherzo* (Mendelssohn), so



gratified the audience as to barely escape the penalty of playing the movements again. The overture to *Euryanthe* (Weber) concluded this delightful entertainment.—G.

MR AGUILAR's performance of pianoforte music at his residence, 17, Gloucester Crescent, Hyde Park, on Monday, April 9, attracted a large and attentive audience. The following is the programme:

No. 6, in B, "Suite de pièces," (Sterndale Bennett); Sonata in A, Op. 101, (Beethoven); Rhapsodie Hongroise, (No. 5, Héroïde élégiaque), (Liszt); Polonaise, Op. 53, (Chopin); Aréthuse, Melodie, and Romanza, Op. 8, No. 2, (Aguilar); Sonata in A minor, (Aguilar); Daydream, Idyll, (Aguilar), and Valse, (Janotha); Fantasia on Lucia, (Aguilar); Air and Bourrée, from Orchestral suite in D, (Bach—Aguilar); Pensée fugitive and Carnival Dance, (Aguilar).

Mr Aguilar was assisted by his clever pupil, Miss A. Gold, who played, remarkably well, pieces by Liszt and Chopin, Mr Aguilar's "Day dream," and a "Valse" by M. Janotha, the remainder of the programme devolving on Mr Aguilar, who gave perfect satisfaction by his performance, especially of a "*Pensée fugitive*," and a "Carnival Dance," of his own composition, and an "Air and Bourrée," arranged by him for the pianoforte, from Bach's Orchestral Suite in D.

THE Sacred Harmonic Society gave *Elijah* on Friday evening, last week, conducted by Mr Charles Hallé. The principal soloists were Miss A. Williams, Miss Hancock, Mdmes Penna and Patey, Mr E. Lloyd, and Mr Santley, Master Sidney Smith, Mr A. Thompson, and Mr C. Henry. On April 27, Schubert's Mass in E flat, and Mendelssohn's *Lobgesang* (Hymn of Praise) are announced.

MR GEAUSSANT'S CHOIR.—Public interest in Gounod's *Redemption* continues, and on Tuesday evening a large audience assembled in St James's Hall, for the purpose of hearing the French master's oratorio performed by Mr Geaussant's choir. The fact is suggestive of more than ephemeral popularity. *Redemption* has now been given in London often enough for the gratification of the merely curious, and the favour continued to it must have a solid basis. This is well, but not at all surprising. The work appeals to two large classes with equal force—to musicians by its originality and masterfulness; to lovers of sacred things by its intensely religious spirit. In a country like England nothing could be better adapted to serve as foundation for a superstructure of abiding success. The performance conducted by Mr Geaussant was, in several respects, worthy of praise, though it may not at all points come up to the standard which previous renderings, remarkable for excellence, had established. Most of the principal choruses were effectively given, special praise being deserved in the case of "Unfold, ye portals everlasting." The orchestra, led by Mr Carrodus, did good service throughout, and it will be taken for granted that Mr Lloyd and Mr Santley were perfect in their respective parts. Since these artists helped to make known the work at Birmingham they have completely identified themselves with it. They are faithful exponents of every shade of meaning, and there is nothing wanting to the completeness of what they do. Mr R. E. Miles gave valuable help in the lesser bass solos; while Miss Mary Davies, Miss de Fonblanque, and Miss Marian Mackenzie represented the female characters with a measure of good taste and vocal skill that did them credit and brought them honour. Altogether, the occasion was a success which could not fail to prove of the highest value to a young society having still to make its way.

ATHENÆUM (SHEPHERD'S BUSH).—An amusing Cantata for solo voices and chorus, with orchestral accompaniments, entitled *Beauty and the Beast*, was performed on Thursday evening, April the 4th, at the Athenæum, by the St Andrew's Choral Society under the direction of Mr Kilbey. The solo parts were sung by members of the society with one exception, Mr Frederic Penna, whose rendering of the part of the Beast caused great mirth, and suggested the idea of a sixpence having been spent at the "Zoo." The music, by Dr Edmund Rogers, is melodious and skilful. At the conclusion of the performance the composer was summoned to the platform.—Z.

The members of the Clapham Amateur Orchestral Society were worthily engaged on Wednesday evening in aid of the British Home for Incurables in the Clapham Road, and it was gratifying to see that the concert at the Kensington Town Hall which they so kindly organized was not only largely attended, but also to know—as we were told in a brief speech incidentally delivered in the course of the evening—that about £80 in favour of the institution had accrued from the sale of tickets. The concert, excellent of its class, afforded several illustrations of the proficiency which the amateur orchestra in question has achieved under the sedulous and energetic direction of Mr Ammon Winterbottom. The programme, among other things, contained Schubert's "unfinished" Symphony in B minor, and it was pleasing to meet with so few blemishes in a performance which, as a whole, could hardly be listened to without interest and enjoyment. The Clapham amateurs, in a word, distinctly indicated what may be

achieved when heart and industry go hand in hand, and the instructive discipline is strict and capable. Solos on the violoncello, clarinet, violin, and other instruments, played at intervals by members of the Society, evinced casually, but none the less surely, the excellent materials of which the orchestra is composed. The vocalists were Miss Thudichum, Miss Orridge, and Mr Arthur Oswald.—H.

A CONCERT given last Saturday at St James's Hall, under the direction of Dr Wylde, by the professional pupils of the London Academy of Music was remarkable as bringing forward a considerable number of lady violinists, of whom two—Miss Kate Chaplin and Miss Dinelli—possess exceptional talent. The greater part, too, of the violins in the orchestra were held by young ladies. Modern pianoforte music is so difficult, and there are at the same time so many pianists who manage more or less satisfactorily to overcome its difficulties, that the study of the violin, however arduous, offers advantages which it did not present in former days; and the pianistic ranks are being gradually deserted in favour of "the strings." Pianists, however, still abound in the land; and among those who distinguished themselves on Saturday, Miss Griffiths must, for firmness and brilliancy of execution, be specially commended. Of the singers, those who made most impression, in very different styles, were Miss Rose Moss, Miss Carreras, and Miss Letherbarrow. Miss Moss has a fine voice and a good style; and she sang the air from *Robert le Diable*, "Va, dit-elle," with true dramatic expression.—*Pall Mall Gazette*.

THE performance of the *Faust* of Berlioz on Wednesday evening, by the Royal Albert Hall Choral Society, was again brilliantly attended. The King and Queen of the Netherlands, the Duke and Duchess of Albany, and the Duchess of Edinburgh were among the visitors. The principal vocalists were Miss Anna Williams, Messrs Edward Lloyd, Pyatt, and Santley. Mr Barnby's choral body had evidently profited by the further experience it had had in the task of preparation, and rendered under the watchful command of its experienced director the supremely difficult choruses with all the dramatic and picturesque effect of which they are so inherently susceptible. The more noticeable points of the "*Legend*," it need hardly be added, awakened the usual enthusiastic interest on the part of the audience.

MISS H. SASSE gave a *matinée musicale* at Drayton Villa, Thistle Grove, S. Kensington (by permission of Miss Worman), on Wednesday, April 11th. The vocalists were Miss Roselli, Miss Eugénie Kemble, and Mr Phillips; the pianists, Miss H. Sasse and Miss Grace Sasse; and the violinist, Herr Poznanski. Miss H. Sasse played (with her sister), evidently to the entire satisfaction of her patrons, a duet by Saint-Saëns (variations on a theme by Beethoven), a Ballade by Chopin, Rubinstein's Sonata for Pianoforte and Violin with Herr Poznanski, a Prelude, by Raff, and a Capriccio, by Mendelssohn. Herr Poznanski's solos were *Vieuxtemps'* Fantasia on airs from *Lucia di Lammermoor*, as well as a charming Romance and a brilliant Tarantella of his own composition. Miss Roselli sang, with grand effect, Gounod's "Noël" (violin *obbligato*, Herr Poznanski), and a new song, entitled "With thee," with taste and feeling. Miss Eugénie Kemble contributed Behrend's "Hope, my darling," and Donizetti's "In questo semplice" (*Betty*). Mr William Carter accompanied, with his usual intelligence, and the concert, altogether, gave perfect satisfaction.

MR PENNINGTON, formerly of the 8th Hussars, and one of the heroes of Balaclava, now an actor of reputation, intends giving a *matinée* at the Gaiety Theatre on Friday, the 27th inst., under the special patronage of Mr and Mrs Gladstone. Mr Pennington will sustain the title rôle in Mrs Lovell's admired play of *Ingomar*, and after the play will recite, for the first time, in the uniform he wore when he rode up to the Russian guns, Sir Francis Hastings Doyle's fine poem, *Balaclava*.

BAYREUTH (Correspondence).—It is proposed to make Richard Wagner's tomb national property. The gardens of the "Villa Wahnfried," at Bayreuth, adjoin the Royal Park, and in virtue of an understanding arrived at with the composer's widow, that part of them in which the tomb is erected will be incorporated with the Park, and thrown open to the public.

ROYAL ACADEMY OF MUSIC.—Examinations in connection with this institution have been held in the Town Hall, Leeds. The number of candidates in all subjects was 47, a considerable increase upon previous years. The examiners were Mr F. W. W. Davenport, of London, and Mr F. W. Hird, of Leeds. The result of the examinations will be made known in the course of a few weeks.

## PROVINCIAL.

**NORWICH.**—At the organ recital in St. Andrew's Hall, on Saturday afternoon last Dr. Bunnett played:—Introduction to "Song of Praise" (Bunnett); "Come, gentle Spring," *Seasons* (Haydn); Allegro, from the *Water Music*, (Handel); Chaconne (Durand); Larghetto in A, from Symphony in D (Beethoven); Entr'acte Gavotte de Mignon (Thomas); Organ Concerto, No. 4 in F (Handel); Air, "My heart ever faithful" (Bach); Courante, from a Suite de Pièces (Handel); and Schiller March (Meyerbeer).—At the conclusion of the Vestry meeting of St. Gregory's Church, on Easter Tuesday, the vestry proceeded to record their grateful sense of the services voluntarily rendered to the church choir by Mr E. Holmes, the deputy choirmaster, and Mr C. L. Holden, the choirmaster. In recognition of their work the vestry voted to Mr E. Holmes, a gratuity of £10, and to Mr C. L. Holden a gold chain and medal of the same value, bearing this inscription, "Presented to Mr C. L. Holden, in recognition of his valuable services as choir-master of St. Gregory's Church, Norwich, Easter, 1883." A handsome folio photographic album, bound in Russian morocco, with gilt clasps, was also presented to Mr A. J. Cooper, formerly organist of the church, which post he resigned on promotion and consequent removal to Yarmouth.—At the Preliminary Examinations held at St. Andrew's Hall, on the 2nd inst., for open scholarships in the Royal College of Music, six candidates presented themselves, out of which number, two only were selected to compete at the final examination which will be held in the college early in next month. The examiners were Dr Horace Hill, Dr Edward Bunnett and Mr Henry Stonex.

**WORCESTER.**—A very excellent performance of Professor Stern-dale Bennett's exquisite pastoral, *The May Queen*, was given by the Musical Union on Wednesday, April 4th, in the Public Hall, before a large audience. As is usually the case with regard to the concerts of this Society, an exceptionally good band had been engaged, and the orchestral portions of the concerts were thoroughly enjoyable. The chorus sang with spirit. The part of the *May Queen*—says *Berrou's Journal*—was charmingly rendered by a lady-member of the Society; her pure, bright, fresh voice holding its own well against the orchestra, which, in places here and there, was a little too prominent. The second part of the concert contained an "Intermezzo Moresque" (first time of performance), the composition of our talented fellow-townsmen, Mr E. W. Elgar, who conducted his own composition. The work was much admired by the audience, and was loudly encored. Mr F. Ward (violinist) and Mr E. E. Bowyer (pianist, of Malvern College) played solos on their respective instruments. The chorus gave several part-songs; and the Rev. E. V. Hall conducted. The Bishop of Worcester and Mrs Philpott, Lord Alwyne Compton, Mr Robert Woodward, Mr J. W. Isaac, Mr H. Bramwell, Mrs Knox-Little, &c., attended the concert.

**KIDDERMINSTER.**—A concert, the proceeds of which will be devoted to the fund for the restoration of the church tower and the re-hanging of the parish bells, was given in the Town Hall on Friday evening, April 6th, by the members of the newly-formed Amateur Instrumental Society. This was the first concert given by this Society, and the members must have been greatly encouraged not only by the crowded audience present, but by the hearty way in which their performances were received.

**INGHAM (NORFOLK).**—On Easter-day a new organ was opened in the fine old parish church. Evening prayer commenced at half-past six p.m., when the church was crowded from end to end. Divine service began with the old Easter hymn; the Psalms and Canticles were chanted; Hopkins' anthem, "Lift up your heads," was effectively sung; and the hymns before and after the sermon were, "Jesus lives, no longer now," and "Onward, Christian soldiers," to Sullivan's inspiring tune. The organ was well played by J. W. Wilson, Esq., nephew of the vicar, and the singing was very hearty and congregational. A collection was made on behalf of the organ fund, which only amounted to the small sum of £4 9s. 6d. from a congregation estimated at about 600 persons, very disappointing to those chiefly interested in the object, who had hoped to have cleared off the greater part of the balance of £15 which was still unpaid. The organ was built by Messrs Bevington & Sons, of London, and contains two manuals, with ten stops, six on the great and four on the swell organ, viz., open diapason, dulciana, claribel, stopped bass, principal, and fifteenth on the great organ, with open diapason, bell gamba, principal, and cornopean on the swell. The pedals range from CCC to F. There are two couplers and three composition pedals. The total cost of the instrument, including all expenses, is about £205, of which a few pounds still remain to be collected.

**EDINBURGH.**—On Tuesday evening, April 3rd, a concert took place in Queen Street Hall, got up by the personal efforts and under the direction of Mr Arthur Edmunds, in aid of a fund for providing an assistant curate to the Rev. T. Knox Talon, of St Vincent

Church, which has been recently united with the Episcopal Church. Mr Edmunds deserves praise not only for his exquisite rendering of several melodies, but also for the charming style in which several pieces were executed by a choir of some six-and-twenty young ladies, his pupils. The entertainment was diversified by the admirable playing of Messrs Bridgman, Carl Hamilton, Deas, and Gibson. Every part of the hall was well filled with an audience who showed their appreciation of the treat provided for them by requiring a repetition of many of the pieces. Among the most effective part-songs was one by A. C. Mackenzie (composer of *Colomba*), dedicated to Mr Arthur Edmunds, entitled "Distant Bells," which was charmingly sung and greatly applauded. At the conclusion, a vote of thanks was proposed by the Rev. Dr Teape to Mr Edmunds and the ladies and gentlemen who had kindly assisted him, which was carried unanimously.

**LIVERPOOL.**—The fourth and last of the Ladies' Classical Chamber Concerts for the season took place on Saturday afternoon last, in the saloon of the Philharmonic hall. The vocalist was Mrs Max Bruch, who gave the air from Handel's *Jephtha* in perfection, as well as the Romance from Goethe's *Claudine Von Villabella*. The instrumentalists were Miss Leonie Michiels (pianoforte), Messrs E. Schiever and Harmer (violins), M. Speelman (viola), and Mr Gerard Vollmar (violoncello).—The series of Saturday evening entertainments at Bootle, organized by Mrs Poulson, and popularly associated with her name, was brought to a close for the season on the same evening, by a free concert, at which a collection was made for the Bootle Borough Hospital. The Corporation had granted the free use of the Town Hall, which was crowded in every part, there being probably 1,600 persons present. Alderman Poulson, J.P., presided. The concert, which was of a varied and pleasing character, included selections by the band of the 1st L. R. V., and glees by the choir of Emmanuel Congregational Church, conducted by Mr A. E. Workman. The accompaniments were, as usual, played by Mrs Poulson. The collection on behalf of the hospital amounted to £40 2s. 3d.

**NOTTINGHAM.**—On Wednesday evening, April 4, a concert in aid of the choir of St Peter's Church was given in the lecture-room of the Mechanics' Hall. There was a large audience. The singers were Misses Thompson and Hale, Mr Gascoign, Master Robinson, and the Blue Coat boys, who form part of St Peter's choir. The vocal successes of the evening were Miss Hale in "The children's home," with accompaniment of violoncello (Mr Selby), pianoforte, and harmonium; and Master Robinson in "Above the spire." Both songs had to be repeated. The instrumentalists were Mr Warren (flute) and Mr Voce (cornet), whose performance of a transcription of Sullivan's "Lost Chord" was so good that an encore was insisted on. Mr Selby's amateur band of young ladies and gentlemen added to the success of the concert. Mr Gregory efficiently presided at the pianoforte.—On Wednesday night Miss Jennie J. Young, of New York, gave, for the benefit of the Nottingham Servant's Home, a concert-lecture on the life and writings of Longfellow. The Mayor occupied the chair, and introduced the lecturer, who, after having sung "Excelsior," said that that poem was the best introduction to Longfellow's works, as it indicated his idea of life and manhood. At the conclusion the Mayor proposed, and Mr Hill seconded, a vote of thanks to the lecturer (carried unanimously). Miss Young sang by way of reply, "The emigrant's dream of home." At intervals she gave in a sympathetic and intelligent manner "The day is gone," "The bridge," "The rainy day," "Good night, good night, beloved," "The psalm of life," "The village blacksmith," "Pulaski," and "The arrow and the song."—On Monday evening, April 9, the first of a series of smoking concerts was given in the smoke-room of the Derbyshire Conservative Club. The concert was organized by Mr J. H. Gower, Mus. Doc., and was attended by a large number of members.—A concert was given on Tuesday evening in the Zion Lecture Hall, Long Eaton, on behalf of the Amateurs' Cricket Club. There was an excellent programme and a large audience. The solo vocalists were Miss Selina Hall, Nottingham; Mrs Maskell, Long Eaton; Messrs Castings, Lincoln Cathedral; Gadsby, Ilkeston; and Quant, Derby. In addition a select party of singers, under the conductorship of Mr Josiah Brown, rendered very efficiently several glees, including the "Soldier's Chorus" from *Faust*.—A pianoforte recital was given on the following night, at the small lecture Hall of the Mechanics' Institution, by Mr W. A. Ellis, a numerous audience being present to listen to what proved to be an accomplished rendering of a comprehensive selection of classical music. The chief piece was Beethoven's Sonata in D, Op. 10. Weber's Sonata in A flat, Op. 39, was well played, while his performance of Valses, Nocturnes, and Studies by Chopin reflected great credit on Mr Ellis. Schubert's Impromptu, Op. 142, was given with a sympathetic effect. The other music played by Mr Ellis were a transcript of Wagner's "Spinning-wheel Song," by Liszt, "Caprice de Concert," and Schumann's "Carnaval." The recital was a great success, and over



and above the technical skill shown, Mr Ellis must be congratulated on an extraordinary feat of memory, all the compositions having been played without the printed copies of the music being placed before him on the pianoforte.

**WORTHING.**—Mendelssohn's music to *Athalie* was given by Mr F. Carnell's Amateur Musical Association on Wednesday evening, April 4, under the direction of the founder. The choruses were sung with remarkable precision, and the solos rendered by Mrs Colin Kerr with thorough musicianly intelligence. Mrs Colin Kerr is one of the most accomplished amateur singers we have listened to for a long time. Her voice is a soprano of fine quality, especially in the upper register. She sings perfectly in tune, her articulation is distinct, and her phrasing perfect. Mrs Kerr, who has been studying, we learn, under Signor Schira, is both an ornament to society and a credit to her instructor, who ought to feel proud of his gifted pupil. After the performance of *Athalie*, a miscellaneous selection of part songs was given by the choir with great effect, and Mrs Colin Kerr sang Signor Schira's "Dreaming of Home" so charmingly that a rapturous encore was the result. The concert altogether was a decided success.

**LEICESTER.**—The third and last of Mr Harvey Löhr's Chamber Concerts took place at the Museum Lecture Hall on Wednesday evening, April 4th. Mozart's Trio in C, for pianoforte, violin and violoncello, excellently played by Messrs Harvey Löhr, W. Sutton, and W. Buels, formed the first number on the programme. Miss Ada Iggliden sang Gluck's "Chè faro senza Euridice," Gounod's "O, that we too were maying," and an English song. Mr W. Buels played a "Sarabande and Gavotte in D," by David Popper, and Mr W. Sutton a violin solo by Ferdinand David. Mr Harvey Löhr played Schumann's "Carnival" with his accustomed finish, and proved—says *The Leicester Bee*—that he is thoroughly at home in the compositions of various masters. The last number on the programme was a trio in G minor, by Goetz. Mr Ernest Ford was accompanist. We congratulate Mr Harvey Löhr on the completion of a successful season, such as we have not had for many years past in Leicester; and equally pleased are we learn that Mr Harvey Löhr has already made arrangements for next winter. Concerts of this kind are needed very much everywhere in order to replace the insipid concerts and inferior choral performances, in which singers with limited vocal means and second-rate training figure as principal artists.—A most excellent performance of Sterndale Bennett's *Woman of Samaria* and Barnett's *Ancient Mariner* was given at the Temperance Hall on Thursday evening, April 5th, by the Leicester Choral Society.

**NEWCASTLE-ON-TYNE.**—The second of Mr Rea's Subscription Concerts was given in the Town Hall, Newcastle, to a crowded audience. Mme Trebelli was the star, and her name is always an attraction. Among other artists were the famous violinist, M. Musin, that excellent musician, Wilhelm Ganz, the Misses Avigliana and De Fonblanque, and Messrs Boyle and Ghilberti. Mme Trebelli sang with all her wonted vigour and power, and created unbounded enthusiasm. Being encored for "Pensa Alla Patria" (Rossini), she gave Chopin's "Mazurka." She was re-called with equal vociferation for her delivery of Schira's "La Bella Mea," when she substituted Eugene Barnett's "Andalusienne." After singing "What the waves said" (Carter) and "Il Segreto per esser felice" (Donizetti), the audience were still unsatisfied, and Mme Trebelli re-appeared and gave her inimitable rendering of the "Habanera" from Bizet's *Carmen*. Miss Avigliana possesses a full, rich, soprano voice, and Miss Fonblanque sings with finish and refinement. Mr Frank Boyle was pleasing in his ballads, and Mr Ghilberti received every recognition for his bold and effective singing. Among the successes of the concert was the performance by M. Musin of Leonard's "Souvenir de Baden Baden," and as an encore an "Arpeggio" by Paganini, a marvellous display of technical skill. His other solo was the prayer from *Moses in Egypt*, played on the fourth string. This created a *furor*, which was only appeased by the artist repeating it. Mr Ganz officiated as accompanist, and also contributed pianoforte solos by Rubinstein and Schumann, as well as his own always popular "Qui Vive" galop, which everybody knows and appreciates. Mr Rea's choir gave several part-songs, including Pinsuti's "In this hour of soften'd splendour," "The Bells of St Michael's Tower" (Sir R. P. Stewart), "Orpheus with his Lute" (Booth), and "It was a Lover and his Lass" (Macfarren). "The Bells of St Michael's Tower" was applauded so heartily that the choir were obliged to repeat it. Mr Rea officiated as conductor.—(*Correspondence, delayed in transmission.*)

**CARDIFF.**—On Thursday evening, March 29th, a concert was given at St John's Schoolroom, the financial object being to aid the fund of the parochial schools. There was a large audience, and it was evident that the announcement of Mr Brinley Richards having consented to take part in the proceedings had had due effect. The

programme was opened by the Misses Atkins with a harmonium and pianoforte duo from *L'Africaine*. The Rev. E. Morgan followed with the song "The Message." At this point the chairman called upon Mr Brinley Richards to address them. The distinguished musician was heartily applauded on proceeding to speak from the platform. He said: "This being my third visit to Cardiff as the official representative of the Royal Academy of Music, I may at once state that the results justify me in making a favourable report of the progress of musical education in Cardiff. I congratulate myself in having had the assistance of Mr Frederick Atkins. To the candidates who are present this evening I would speak as a fellow student, for though my life has been devoted to music, I still consider myself a student. I doubt not that you have observed how judicious the selection has been made for you, how every example of technique in the art has been illustrated so far as it was practicable. You have the earlier school of Bach and Handel; three good examples of fugue by both these great men, and one by Mozart; you have the different forms of the *minor* mode in Mendelssohn's capriccio in A minor; then you have the graceful ideas of Sir Sterndale Bennett exemplified in his *allegro grazioso*. Among the other works selected you have an example from Chopin in which are some instances of *enharmonic* modulation; you have also an extract from the works of the giant Beethoven, usually thoughtful and grave, but in the *polonaise* selected, somewhat more light and playful than he is wont, in fact the Royal Academy has set before you examples of every style, which, if you study thoughtfully and diligently, must eventually train your mind to appreciate all that is beautiful in art. "What to study?" is of immense importance, else you may eke out your hour at the piano and accomplish nothing. Now, these examinations have backed up your teachers against the inclination to practice idle stuff, and have set you proper models for study. It is gratifying to see so many ladies going in this year to work. The committee have undertaken these examinations for the advancement of the art in every part of the kingdom, and the results have been most gratifying, (applause). Mr Brinley Richards then gave a pianoforte solo and a selection of National Welsh airs, and the remainder of the programme gave perfect satisfaction.

**BRIGHTON.**—The grand concert given by Mr Kuhe on Friday evening, at the Dome, proved attractive to the general public. The "house," crowded in every part, presented a brilliant appearance. As a rule, concerts given by Mr Kuhe are enjoyable, and the artists the best to be obtained; but it is not always that patronage is commensurate with merits. Miss Robertson sang two songs and the leading part in two duets—the *Don Pasquale* duet, "Pronta io son," with Mr Barrington Foote, and "Trust her not," with her sister, Miss Fanny Robertson—and deservedly secured hearty approval. Miss Fanny was in good voice, and heard to advantage in "The Lady of the Lea," which was most artistically given. Mme Antoinette Sterling contributed a new song by Molloy, "The Train"; "The Better Land" giving the American contralto scope for the display of her qualities as an artist. Mr Edward Lloyd was very warmly greeted, and gave, with great effect, Balfe's "When other lips," a song exactly suited to the popular tenor's style and voice. Mr Brereton was successful in "The Yeoman's Wedding," and he will be welcome to the Brighton concert-room at a no distant date. Mr Barrington Foote, in spite of a cold, gratified the audience. The Festival Choir sang part-songs, under the conductorship of Mr A. King, in capital style. One of the attractions of the concert was the appearance of Mme Sophie Menter (piano), and another that of Mme Norman-Néruda (violin). Mme Sophie Menter's solos were Chopin's "Polonaise in A flat" and Liszt's "Les Patineurs" (*Prophète*). Mme Norman-Néruda created a deep impression by her exquisite performances on the violin of Handel's "Sonata in A" and Vieuxtemps' "Air Varié in D." The accompaniments were played by Miss and Mr Kuhe with their well-known excellence.

**SCARBOROUGH.**—Mendelssohn's *St Paul* was lately given with success at the Grand Hall, Spa, by the members of the Scarborough South Cliff Amateur Choral and Orchestral Society, whose conductor is Mr Owen Williams, organist of St Martin's. The Society comprises 111 members, upwards of 80 of whom form the choir. Although the great bulk of the members are amateurs, several resident professors afford their aid in both departments; and, further, the society has the support of over twenty honorary members. The principal vocalists were Miss Beata Francis, soprano; Miss Marie Rigg, contralto; Mr Verney Binns, tenor; and Mr Sidney H. Beckley, bass. Miss Beata Francis's fine quality of voice and refined style of singing was heard to advantage in the recitative, "And the many that believed," as well as in the airs, "Jerusalem, thou that killest the prophets" and "I will sing of thy great mercies." Mr Beckley gave with great vigour the air, "Consume them all," and with due feeling "Oh God! have mercy upon me." Miss Rigg sang



the contralto air, "The Lord is mindful," charmingly, and Mr Verney Binns sang with taste and expression "Be thou mindful." The choruses were well rendered, especially "Stone him to death" and "Happy and blest," as well as the fine chorale, "Sleepers, wake," and the orchestra, led by Mr. Haddock of Leeds, did their work admirably. The performance of the oratorio was, in every way, creditable to the Society and their conductor, Mr Owen Williams.

ROATH.—Mr F. B. C. Cooper's first evening concert at the Roath Public Hall took place on Wednesday evening, April 4th, in the presence of a large audience. Miss Emily Paget, R.A.M., who sang "She wandered down the mountain side" with genuine effect, obtained also great success in Gounod's serenade, "Quand tu chantes." Messrs W. Pole Woolridge, W. A. Wallis, Cooper, G. F. Davis, J. Matthews, and Misses Bolton and Cooper were none the less successful in their respective efforts. The programme comprised instrumental and vocal duets, violin, pianoforte, clarinet, harp, and vocal solos, each of which afforded great pleasure to the audience. Mr Cooper has every reason to feel encouraged and gratified by the success of his concert, which, it is to be hoped, will be followed by many of the same description.

LIVERPOOL.—The regular meeting of the members of the Society of Professional Musicians was held last Saturday afternoon, in the Union Hotel, Clayton Square, under the presidency of Mr John Marsden, of Manchester. After a brief address from the chairman, he called upon Dr Fisher to open the discussion on musical examination. Dr Fisher remarked that the most extensive local examinations in music were those connected with the Tonic Sol-fa College. In October, 1882, the elementary certificate had reached 153,475, the intermediate 37,764, and the number of members 2,800. Dr Fisher moved that it is desirable that examinations in theoretical and practical music be established. Dr A. Alexander seconded the motion. Dr G. Marsden said he had no objection whatever to send a pupil to any examination, but he had a decided objection to advertise a man in his own town at his expense. Mr T. S. Hill said he thought that if they were to have musical examinations at all, they would be far better accomplished by a society of their own (hear, hear); and for that reason he must say the result of some of the local examinations recently held had been decidedly detrimental to the large bodies of professors of music. The resolution was carried unanimously. Dr Fisher then brought forward the following propositions, which he moved separately:—"That theoretical examinations be held in May each year, the date to be fixed by the Council, and that practical examinations be held at such times and places as shall be convenient;" "That a Board of Examiners shall be appointed by the society at the ordinary meeting in February, no member of the board being allowed to examine in his own district" (hear, hear). The third proposition, which was considered by the mover to be a most startling one, was as follows:—"That a book of questions on musical theory shall be compiled and published by the society, from which the examination papers shall be set." Mr J. M. Field moved an amendment "That the resolution be postponed." The voting was then taken, when 16 were in favour of the amendment and 3 for the original motion. After a long discussion Dr Hiles proposed the following resolution. "That, in the opinion of this society, it is expedient that an act of Parliament should be passed legalising the registration of qualified teachers of the theory and practice of music."

#### COLOMBA.

(From "The Times," Wednesday, April 11.)

The first performance of Mr Mackenzie's new opera *Colomba* by Mr Carl Rosa's company took place before a crowded audience at Drury Lane Theatre on Monday night, as shortly noticed in *The Times* of yesterday. Originally the work was announced for Thursday last week, but having to be delayed on account of Mme Valleria's indisposition, the interval had been used for additional rehearsals, the result being a performance which for completeness and general efficiency has seldom been equalled on the lyrical stage in this country. Owing to circumstances which it would lead us too far to explain, the first performance of an opera in London is synonymous with a dress rehearsal. On Monday night everything went without fault or hesitation, the credit being due in equal shares to Mr Mackenzie, who conducted his own work, to Mr Augustus Harris, whose zeal and intelligence as a stage manager cannot be praised sufficiently, and to Mr Rosa, who had placed such excellent materials at their disposal. The musical and dramatic excellence of rendering thus achieved is all the more worthy of praise as *Colomba*

is extremely difficult to put upon the stage. The action is rapid and complicated. Large crowds have to be continually kept in motion; their part in the performance is almost as important, and quite as difficult, as that of the individual characters. Even the short ballet (very gracefully arranged by Mme Katti Lanner), is not without a certain dramatic significance. To impart the life of realism to these various motors, to make every chorus-singer, every super take an integral part in the organism of the play, was a task of extreme difficulty, which has here been accomplished with remarkable success. The discovery of the correct costumes also was a matter of some trouble. Corsica, where the scene is laid in the year after the battle of Waterloo, is comparatively speaking a *terra incognita* for the English costumier. *The Corsican Brothers*, the only play he has habitually to deal with, would scarcely repay the labour of archaeological research, and most managers—not excluding Mr Irving—are satisfied to fall back on the conventional Italian peasant costume more or less arbitrarily modified. Unfortunately, moreover, in Corsica, as elsewhere, the characteristic dress of the country is rapidly giving way to the uniform tastelessness of modern civilization. One must go to a remote village like Niolo to find the peculiar coif, evidently of Eastern origin, which Chilina, the brigand's daughter, wears in *Colomba*. The "faldetta," attached to the hair with a dagger in which the heroine appears on the scene, also would be vainly looked for in the streets of Ajaccio or Bastia nowadays. It is copied from a portrait of Madame Letizia, the first Napoleon's mother, who affected the traditional costumes of her country. Some of the male characters are dressed in the *pileone*, or peculiar mantle worn by shepherd and peasant, and Orso, the hero, has to submit to the famous pointed bonnet or *barreta pinsuta*, resembling nothing so much as an ordinary fool's-cap, and therefore extremely trying for a tenor and lover to wear, although correct in every detail, if Gregorovius, the Abbé Galletti, and other writers may be trusted. We have dwelt upon these external features at some length because they are of more than ordinary importance in the present case. *Colomba* comes to us with the distinct pretension of the music-drama as opposed to opera in the ordinary sense, and that form of art as, on one side, it requires the co-operation and perfect blending of poetry, music, painting, and even the dance for its realization of the beautiful, so, on the other, it places truth to nature above every other consideration.

Of the libretto, or, as the author prefers to call it, the lyrical drama of *Colomba*, it must suffice to say that it is founded upon Prosper Mérimée's beautiful story of the same title, and that the "argument" is epitomized in the programme to the following effect:—

"Orso Della Rebbia, a young Corsican captain in the French Army returns to his native country in the company of the Governor, Count Nevers, and his daughter Lydia, with whom Orso is in love. He is met at Ajaccio by his sister Colomba, who speedily indicates to him the sole object of her thoughts—viz., that he shall at once execute vengeance on the supposed murderers of their father—the two brothers Barracini, their hereditary enemies. But Orso is not disposed to undertake the task without direct proof, and is further dissuaded from it by Lydia. All save the latter proceed to the village of Pietranera, the home of the Della Rebbia and Barracini families, whom in the second act the Count endeavours to reconcile. The heads of the houses are about to shake hands, when Colomba steps in, and openly accuses Giuseppe Barracini of killing her father, bringing forward as a witness one Savelli, a brigand, who is able to produce proof of the murder. This satisfies Orso, and he challenges his enemies to meet him in open fight, although he still refuses to seek *venetta* in cold blood; but in the next act, while waiting on the road to meet Lydia, he is accosted by Giuseppe Barracini, and suddenly, at a signal from the latter, Orso is fired at. The shot hits him in the left arm; with the right he raises his gun and shoots down Barracini, whose brother, raising his head above the neighbouring fence, receives the contents of Orso's second barrel. Each shot having proved fatal, Orso escapes with the brigand and his daughter into the 'macchia,' or bush. Hither, in the last act, come Colomba and Lydia, and, after a scene of recrimination and reconciliation between the lovers, the soldiers come to arrest Orso. The Count, however, arrives in time to direct his release, and promises to establish his innocence. Thus Orso and Lydia are made happy, but Colomba has been mortally wounded amid the skirmish with the soldiers, and dies as the curtain falls."

It will be seen at once that the musical illustration of such a subject offers difficulties of no ordinary kind. Apart from the amount of action which takes place, the composer is asked to deal with a psychological problem on the solution of which the story hinges. Orso della Rebbia is, as it were, placed between two fires. On the one hand, there is his sister Colomba calling for vengeance after the time-honoured custom of her country—a call with which his Corsican blood is too ready to comply; on the other hand, he is restrained by the ideas of honour and civilization beseeching a French officer, and by his love for Lydia, who refuses to give her hand to one stained with an assassin's blood, albeit shed in the cause of just *vendetta*. Other psychological nuances almost equally delicate present themselves. It has to be indicated that Colomba, so far from being a bloodthirsty virago is a tender-hearted girl, the better sides of whose nature immediately re-appear as soon as what she believes her providential task of revenge is accomplished. Again, Giuseppe Barracini, the murderer of Orso's father, is by no means the conventional villain of the operatic stage. He is a lawyer and a scholar, who glibly discourses about Seneca, an exile in Corsica for many years, and the archaeological history of the island, and who hits his enemy in the back with a contemptuous smile of triumph on his lips. By saying that these subtleties of delineation become sounding and well-sounding music in Mr Mackenzie's hand, that, moreover, he weaves them into a continuous design, we express at the same time a very high opinion of his vocation as a dramatic composer. To speak in his case of "great promise," "undeveloped talent," and what else the terms of faint praise usually applied to a first work may be, would in his case amount to downright affectation. Wherever Mr Mackenzie may have acquired his experience, the fact that he has a firm grasp of the form and spirit of dramatic music cannot be denied by anyone who has ears to hear and eyes to study a score. Neither is there a trace of the beginner's uncertainty in the purely musical part of this work. Mr Mackenzie has a style of his own, he owes allegiance to no other composer, although he has evidently studied the recent developments of music with care and intelligence. To ignore the vast achievements in the furtherance of dramatic art due to Wagner, would in a modern composer be as absurd as if a modern engineer refused to make use of the invention of George Stephenson. To the German master Mr Mackenzie owes one of his most powerful means of dramatic characterization, the so-called *leit-motive*, or representative theme. But here also he does not show himself a mere mechanical imitator. He is indeed, perhaps, the only younger writer who has thoroughly understood the meaning of the *leit-motive* in its musical, as well as in its dramatic significance. With him, as with Wagner, these representative themes are not mere set phrases, repeated at certain intervals; they become, on the contrary, the germs from which ever-new shapes of melodious invention are organically evolved. Thus a striking theme in manifold transformations indicates the hereditary hatred of the Barracini, which has led to the murder of Orso's father, and another phrase, no less powerful denotes that the deed will not be left unavenged. In striking contrast with it we may refer to the beautiful melody which expresses Orso's passion for Lydia. When at the end of the first act Orso stands alone on the stage musing as to the course which filial duty or the call of love may compel him to adopt, these two themes are successively sounded, indicating more forcibly than language could express it, what is going on in his mind. But perhaps even more important than these is another melody which, as it were, pervades the score from beginning to end. It is taken from the *Vocero*, or dirge which Colomba has sung over the body of her murdered father, after the manner of Corsican *voceratrici*, and indicates the self-imposed mission of the devoted maiden. The manner in which the gentle theme of the *Vocero* is worked up to the passionate cry of *vendetta* is a real stroke of genius. From what has been already said, it will appear that Mr Mackenzie's music, like all good music, is essentially melodious. His themes are broadly conceived, and full of sweetness where the current of the action allows of some lyrical repose. Among specimens of well-defined melody are the duet which Colomba and Lydia sing, while groping their

way through the night to the couch of the wounded Orso; Orso's Corsican love song, and Chilina's old Corsican ballad, the latter one of the few instances in which Mr Mackenzie has derived local colour from a genuine popular tune. It is, perhaps, a sign of the composer's power that he becomes weak in the few instances where he seems to forget his high dramatic purpose, and has recourse to the forms of the conventional opera. One of these instances is the *finale* of the second act, an elaborate *ensemble*, well-written, but without much depth of passion; another, the soliloquy of Colomba at the beginning of the third, very effective for the voice, but too closely resembling an operatic *scena* to fit altogether in the general design of the music. In connection with Mr Mackenzie's *Jason*, we pointed out some time ago that his declamation is sometimes careless, if not absolutely faulty. In this respect *Colomba* shows a marked improvement. There remain, however, still occasional wrong accents, meaningless repetitions of parts of a sentence, and other indications of the fact that the composer's musical conception does not spring from the words with the absolute necessity, observable, for instance, in Wagner. For this serious defect, however, the words may be partly responsible. More detailed criticism of the music we must leave till after a second hearing. For the present it is sufficient to state that Monday night witnessed the birth of a remarkable work, and of one which is likely to place English dramatic music on a different level from that which it has hitherto attained.

Of the general excellence of the performance and *mise-en-scène* we have already spoken. Equal praise is due to the individual artists to whose efforts the success of the opera was largely due. Mme Valleria's Colomba is a real dramatic creation. The two natures which the character combines—that of the avenger of her father's death, and that of the tender girl and devoted sister—were admirably blended in her impersonation, which was as forcible as it was womanly and sympathetic. As a singer, Mme Valleria achieved a triumph in the *Vocero* of the first act, which, again, in a still more impressive form, is the climax of the third. Her *scena* "At home, at home, what is my home to me?" also was a perfect piece of artistic and well-balanced vocalization. Mlle Baldi (Lydia), who made her *début* on this occasion, is an excellent singer and an actress of great refinement, who looked and impersonated the part of the French high-born lady to perfection. Her two duets with Orso, in the first and final act respectively, were among the chief successes of the evening. Of those successes, Mr Barton McGuckin (Orso) had his full share. His beautiful voice has seldom been heard to greater advantage than in the Corsican love song, already referred to, and in the unaccompanied quartet, "Let the past be dead," one of the most effective pieces of the score. As an actor, also, Mr McGuckin did his best with a part which requires delicacy as well as passion. Mr Ludwig, a perfect artist in all he undertakes, offered a powerful delineation of Giuseppe Barracini, and Mr Franco Novara's excellent voice gave due emphasis to the music assigned to Savelli, the brigand, notably to the narrative in the first act, written in the spirit of the popular ballad. In his acting Mr Novara did not, perhaps, sufficiently indicate the latent humour in the brigand's nature, but the pathetic side of the character was admirably emphasized. Miss Perry was a graceful and natural Chilina, and the two songs assigned to her could not have been given with greater effect. Mr Pope, the Count de Nevers, acted and sang with the dignity becoming his paternal and official capacities, and minor parts were successfully filled by Mr Davies, Mr Esmond, and Miss Ella Collins. Chorus and orchestra were fully equal to their task, Mr Mackenzie conducting with firmness and energy. Of the favourable reception of *Colomba* we have already spoken.

Mr Gladstone was present at the second performance of *Colomba* on Thursday night.

Mme Pauline Lucca has accepted an engagement at the Royal Operahouse, Berlin, from March 1st to May 1st, 1884. She will afterwards be paid separately for every time she may appear, and announced on the bills as a "Gast," that is: as not being a regular member of the company.

## WAIFS.

Trebelli will sing in America next season.

Galli-Marié will shortly start on a foreign concert-tour.

Mdlle Tremelli is expected in London at the end of the month.

Ambroise Thomas' *Françoise de Rimini* has been performed at Nîmes.

A. Rubinstein's *Tower of Babel* was performed on the 1st inst. at Prague.

Henry Ketten, the pianist and composer, has died in Paris aged only 35.

Cognetti, the pianist, has been engaged by Strakosch for a tour in America.

Sig. Nicola de Giosa, who has been dangerously ill, has recovered.

Sig. Filippo Marchetti, composer of the opera *Ruy Blas*, was lately stopping in Milan.

A new bi-weekly artistico-theatrical paper, *La Sfinge*, will shortly be published at Nice.

Herr Fuchs has been appointed stage-manager for opera at the Theatre Royal, Munich.

Report speaks favourably of Ciuti, a new *prima donna* announced at the Karltheater, Vienna.

A Vocal Association, under the direction of Sig. Decio Monti, has been founded in Ancona.

It is reported that both Gayarre and Lassalle will sing ere long at the Vice-Royal Theatre, Cairo.

A. Rubinstein's *Maccabäer* is to be revived at the Theatre Royal, Dresden, with Mdlle Nanitz as Leah.

The ballet *Coppelia*, with Léo Delibes' music, has been well received at the Stadttheater, Leipzig, on the 13th inst.

A. Rubinstein's *Demon* was to be performed for the first time at the Stadttheater, Leipzig, on the 13th inst.

It is stated that the Circo del Principe Alfonso, Madrid, will be opened in the autumn for Italian opera.

On his way to St Petersburg, Francis Planté, the pianist, played one evening at the Berlin Singakademie.

Sig. Luigi Luzzi's new opera, *Tripilla*, recently produced at the Teatro Paganini, Genoa, was not a success.

The Singakademie, Rostock, recently gave a highly successful performance of J. S. Bach's *Matthäus-Passion*.

The Quartet Society, Naples, under the direction of Sig. Martucci, have given a commemorative Wagner Concert.

Cotogni, the baritone, has been promoted to the grade of Commander of the Order of the Italian Crown.

An interesting biographical sketch of Gasparo Luigi Pacifico Spontini, by C. Robert, has appeared in Berlin.

Mdme Sembrich, it is said, will be a member of Mr Abbey's Italian opera company next season in New York.

Wagner's *Tannhäuser* was performed on the 29th ult. at the Bremen Stadttheater for the hundredth time there.

Grave complaints have been made of the want of discipline in the corps de ballet at the Scala, Milan. Naughty, naughty!

Sig. Mattia Battistini, the baritone, has already signed for the next Italian season, 1883-84, at the Teatro Real, Madrid.

A fine performance of J. S. Bach's *Matthäus-Passion* was given on Good Friday in Carlsruhe, under the direction of Herr Mottl.

Having returned to Berlin from his Scandinavian tour, Herr Xaver Scharwenka has resumed his duties in his Conservatory.

Mdme Müller-Swiatlowsky will sing in May at the Imperial Operahouse, Moscow, on the occasion of the Czar's coronation.

Christine Nilsson, according to present arrangements, will leave America for this country on the 18th inst., and Del Puente on the 26th.

Mdlle Ernestine Epstein, bravura singer at the Operahouse, Frankfort-on-the-Maine, will shortly marry and retire from the stage.

Mendelssohn's *Elijah* was performed on Good Friday, under the direction of Herr Wehrmann, precentor, in the Kreuzkirche, Dresden.

A sacred composition, "Le sette Parole," by the tenor, Angelo de Sanctis, has been performed in the church of Sant' Andrea delle Fratte, Rome.

After appearing as Agathe, in *Der Freischütz*, and Gretchen, in *Faust*, Mdlle Emma Wooge has been engaged at the Grand-Ducal Theatre, Darmstadt.

Mendelssohn's *St Paul* will be the principal work performed at the sixth Silesian Musical Festival, to be held in May at Görlitz.

Gayarre, completely recovered from his severe illness, has reappeared at the Naples San Carlo in *L'Africaine* and met with an enthusiastic reception.

Teresina Tna brought her second Berlin engagement at Kroll's Theater to a close on Easter Monday. It was, if possible, even more successful than her first.

Miss Fannie Leslie has joined the company at Her Majesty's Theatre, and made her appearance on Monday evening in *A trip to the Moon* with great success.

On Good Friday, the Musical Association, Gera, executed J. S. Bach's cantata, *Gottes Zeit ist die allerbeste Zeit*, and Beethoven's oratorio, *Christus am Oelberge*.

Gounod leaves Paris for Brussels on the 15th inst. to superintend the last rehearsals of *The Redemption*, which will be performed in the Belgian capital on the 25th inst.

A new comic opera, *Königin Mariette*, by Ignaz Brüll, composer of *Das goldene Kreuz*, has been accepted at the Theatre Royal, Munich, and will be produced early in June.

It is said that the Austrian railways and the Austrian Lloyd's steamers will convey at reduced rates, between the 14th and 18th inst., persons going to the performance of the *Nibelungen Trilogy* in Venice.

After the present season, Herr Adolph Müller, Junr., will resign the conductorship at the Theater an der Wien, Vienna, preparatory to assuming the same post in the autumn at the Operahouse, Rotterdam.

A performance of Mozart's *Requiem*, which had not been heard for a considerable period, was given on Good Friday in the Cathedral, Bremen, by the Singakademie. The programme included likewise the introduction to Handel's *Messiah* and solos from Graun's *Tod Jesu*.

The following little-known anecdote concerning Beethoven is related in the Brussels *Revue Artistique*:—Paër brought out in Vienna his opera of *Leonore*. Beethoven was present on the occasion. As he was leaving the theatre he met the composer. Going up to him, and shaking him warmly by the hand, he said with his usual frankness: "I like your opera very much. I think I shall set it to music." Such was the origin of *Fidelio*. (Canard! See Alexander Thayer.—Dr Blügel.)

## Advertisements.

Just Published.

## OUT OF TOWN.

A SET OF HUMOROUS PART-SONGS FOR MIXED VOICES.

(With or without Accompaniment.)

- |                                   |                           |
|-----------------------------------|---------------------------|
| No. 1. A GLIMPSE OF THE PASTORAL. | No. 2. A MIDSUMMER DREAM. |
| 3. THE CHARM OF RURAL LIFE.       | 4. BEWARE OF THE BULL.    |
| 5. IN THE WOODS.                  | 6. ON THE WATER.          |
| 7. THE PICNIC.                    | 8. GOOD BYE!              |

Written and Adapted by

WALTER MAYNARD.

Price 3s. net.

(Separate Numbers, 6d. net.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—The right of performance not reserved.

"Out of Town, a set of humorous part-songs by Walter Maynard, is an attempt to describe in an original form the experiences of a day in the country. We find plenty of interest and a good deal of amusement in the idea as carried out—none the less because Mr Maynard has taken the music of three pieces from well-known classical works, 'A Glimpse of the Pastoral' being an adaptation of passages in Beethoven's Sixth Symphony, while 'A Midsummer Dream' comes from Mendelssohn's Nocturne, and 'The Charm of Rural Life' from the same master's 'Clowns' Dance. The more numerous part-songs are, both music and words, Mr Maynard's own. Their character may be inferred from the significant titles, 'Beware of the Bull,' 'In the Woods,' 'In the Water,' and 'The Picnic.' We commend this diverting little book as a useful adjunct to a convivial season."—Daily Telegraph.

## BACH'S PRELUDE AND FUGUE, ALLA TARANTELLE,

AND

## BEETHOVEN'S POLONAISE IN C MAJOR,

Played at the Monday Popular Concerts, by

MDLLE MARIE KREBS,

Are published by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

PLAYED BY MADAME MENTER AND MARIE KREBS.

## TARANTELLE DE LA MUETTE DE PORTICI

(Musical), by FRANZ LISZT, as played by Mdme MENTER and Mdle MARIE KREBS, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, London, W.



# THE VOICE AND SINGING.

BY  
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.  
Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

VOCAL EXERCISES COMPOSED BY FRANK MORI.  
Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par JOS. CURCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Fictorial World*.

## THE ART OF SINGING.

New Edition, Revised and Improved, of  
A COURSE OF STUDY AND PRACTICE FOR  
THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Mme Alwina Valleria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 6, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

## DR STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis, of Basingstoke, says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.



TO THE PROFESSION.

PRACTICE ROOM for Lessons or Rehearsals at ROSENKRANZ' PIANOFORTE ROOMS, 3, Argyll Street, Oxford Circus, W.

LA POMPA DI FESTA. Grande Marche, pour Piano, à Quatre Mains. Par IGNAZ GIBSONE. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

SUNG BY MISS ALICE FAIRMAN.

"AT MORN I BESECH THEE." Sacred Song, rapturously encored at Mme Liebhart's Concert, Words by GABRIEL (12th Century), Music by MICHAEL BERGSON, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

# NEW DUETS

FOR

## VIOLIN & PIANOFORTE.

### SOUVENIRS PITTORESQUES

FOUR

#### VIOLON ET PIANO,

COMPOSÉS ET DEDICÉS À MISS LILIAN COLLIER,

PAR

## JOSEPH L. ROECKEL.

### Book 1.

No. 1. DOUCE TRISTESSE.

2. ROMANCE.

3. ADIEU À CARTHAMARTHA.

### Book 2.

No. 4. DANSE CAMPAGNARDE.

5. REPOS DU SOIR.

6. À L'ESPAGNOLE.

### Book 3.

No. 7. VALSETTE.

8. RÊVE DE BONHEUR.

9. GAVOTTE JOYEUSE.

PRICE FOUR SHILLINGS EACH BOOK.

"Very easy, exceedingly pretty, well written, and most effective."—*Review*.

## New Duets for Violin and Pianoforte

BY

### M. SAINTON.

CAVATINA. 4s.

SCHERZETTINO. 4s.

TARANTELE. 4s.

UN SOUVENIR. 6s.

FANTASIA ECOSSAISE. 6s.

BERCEUSE. 4s.

## New Duets for Violin and Pianoforte

BY

### HENRY FARMER.

#### PATIENCE.

Fantasia on Favourite Airs from Sullivan's Opera, 5s.

#### PIRATES OF PENZANCE.

Fantasia on Favourite Airs from Sullivan's Opera, 5s.

CHAPPELL & CO., 50, NEW BOND ST.;  
AND 15, POULTRY, E.C.

# NEW VOLUMES of the ROYAL SERIES.

## THE SONGS OF SCANDINAVIA AND NORTHERN EUROPE.

EIGHTY-THREE NATIONAL AND POPULAR SONGS.

## THE SONGS OF EASTERN EUROPE.

ONE HUNDRED VOLKSLIEDER OF AUSTRIA, HUNGARY, BOHEMIA, SERVIA, &c.

WITH ENGLISH WORDS BY CLARA KAPPEY.

EDITED BY

J. A. KAPPEY.

Price 2s. 6d. each, paper covers; 4s. cloth.

"Messrs Boosey & Co. have done good service not only to amateurs but to art, by including in their series of volumes of national melodies 'The Songs of Scandinavia' and 'The Songs of Eastern Europe.' The first-named contains eighty-three examples; and the second, a hundred. We need not insist upon the importance of collections like these, whatever the country they represent; but we must say that no musical library is complete without the songs of Scandinavia and Eastern Europe. The editor, Mr J. A. Kappey, has taken great pains to secure melodies of a genuinely representative character, and at a time when attention is becoming more and more directed to folk-tunes as a source of new thematic ideas, the volumes in question are of peculiar value. They have our most hearty commendation, the 'Songs of Eastern Europe' more especially, since the volume contains, besides examples of Liszt, Chopin, and other masters, a very valuable collection of *volkslieder* from the hitherto untouched wealth of the Austrian provinces."—*Daily Telegraph*.

"Messrs Boosey & Co. have published two additional volumes of their National Songs, which appear likely to be the most interesting of the series. We know little of the rich repertory of Scandinavian Songs, and Mr and Miss Kappey, the editors of these books, are to be thanked for introducing some of the best specimens to public notice. Five of the Russian songs are so old as to be traditional; and in the series are to be found a beautiful Cossack lullaby by one Bachmetieff, a gipsy song by Lvoff, and several songs by Warlamoff. These and the Polish songs (all of which are traditional) may be considered among the most interesting items of a small but acceptable collection. Two ancient Lithuanian songs, a couple of Finnish, and four ancient Norwegian melodies, will likewise be found in the book. The majority of the Swedish songs are by Lindblad, that prolific song writer, who died in

1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mdme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

### LONDON: BOOSEY & CO., 295, REGENT STREET.

[Printed by HENDERSON, RAIT, & SPALDING, at 3 and 5, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.  
Published by WILLIAM DUNCAN DAVISON, at the Office, 244, Regent Street, Saturday, April 14, 1883.]